



HAITI

Freedom and Creativity from
the Mountains to the Sea

NUESTRA MÚSICA

Music in Latino Culture

WATER WAYS

Mid-Atlantic Maritime Communities



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The annual Smithsonian Folklife Festival brings together exemplary keepers of diverse traditions, both old and new, from communities across the United States and around the world. The goal of the Festival is to strengthen and preserve these traditions by presenting them on the National Mall, so that the tradition-bearers and the public can connect with and learn from one another, and understand cultural differences in a respectful way.

SMITHSONIAN INSTITUTION
Center for Folklife and Cultural Heritage
750 9th Street NW
Suite 4100
Washington, DC 20560-0953

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Editor: Carla Borden
Associate Editors: Frank Proschan, Peter Seitel
Art Director: Denise Arnot
Production Manager: Joan Erdesky
Graphic Designer: Krystyn MacGregor Confair
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TABLE OF CONTENTS

<i>The Festival's Broad Reach</i>	7
LAWRENCE M. SMALL	
<i>Extending Cultural Democracy: From the Festival to UNESCO</i>	9
RICHARD KURIN	
<i>Haiti: Creativity and Freedom from the Mountains to the Sea</i>	14
GERI BENOIT, MONIQUE CLESCA, PATRICK DELATOUR, OLSEN JEAN JULIEN, DIANA BAIRD N DIAYE, AND PATRICK VILAIRE	
<i>Iòdou</i>	23
GERDES FLEURANT	
<i>Ayiti: Libète ak kreyativite, son nan mòn rive nan Lanmè</i>	29
GERI BENOIT, MONIQUE CLESCA, PATRICK DELATOUR, OLSEN JEAN JULIEN, DIANA BAIRD N DIAYE, AK PATRICK VILAIRE Kreyòl translation by TEDDY THOMAS AND OLSEN JEAN JULIEN	
<i>Nuestra Música: Music in Latino Culture</i>	38
DANIEL SHEEHY	
<i>Music and U.S. Latino Identity: La música es mi bandera</i>	41
ENRIQUE LAMADRID	
<i>Vámos a Bailar: Let's Dance!</i>	43
OLGA NAJERA-RAMIREZ	
<i>Nuestra Música: Música en la cultura latina</i>	48
DANIEL SHEEHY	
<i>Música y la identidad latina en los Estados Unidos: La música es mi bandera</i>	51
ENRIQUE LAMADRID	
<i>¡Vámos a Bailar!</i>	52
OLGA NAJERA-RAMIREZ Spanish translations by NILDA VILLALTA	
<i>Water Ways: Charting a Future for Mid-Atlantic Maritime Communities</i>	56
BETTY J. BELANUS	

General Festival Information	72
Daily Schedules	74
Evening Programs	93
Of Related Interest	94
Festival Participants	95
Festival Sponsors	111
Staff	115
Site Map	118

THE FESTIVAL'S BROAD REACH

LAWRENCE M. SMALL, SECRETARY, SMITHSONIAN INSTITUTION

Welcome to the 2004 Smithsonian Folklife Festival, featuring programs on Haiti, Latino music, and Mid-Atlantic maritime culture. The Festival continues its long tradition of presenting the diverse cultural heritage of the people of the United States and the world to large public audiences in an educational, respectful, and profoundly democratic way.

This year, the Haitian people mark the bicentennial of their independence. In 1804, inspired by American and French ideals, Haitians fought for their own freedom, abolished slavery, and created the second independent nation in the Western Hemisphere (the United States was the first). Haitians have sought freedom and liberty ever since, and through tough times have relied on their rich culture and seemingly boundless creativity to persevere. The Festival program, in the planning for several years, comes at what is obviously an important time for Haitians and Americans—particularly Haitian Americans. It provides an excellent opportunity for Haitians to tell their own stories through their skill and artistry, and for others to learn from them.

The Latino music program helps the Smithsonian reach out to a major segment of the American population not only as audience, but also as presenters, performers, and spokespeople for their own cultural expressions. Latino music includes a wide variety of traditions now energizing social and community life in the United States. Some are centuries old and reach back to early indigenous, European, and African roots. Others have come to us more recently, with immigrants from south of our border. Sharing these traditions broadly at the Festival contributes to a valuable and needed cultural dialogue.

The Mid-Atlantic maritime program allows us to convene a public discussion of “water ways” spanning six eastern seaboard states. Many people and communities depend upon the ocean, coast, bays, and rivers for their livelihoods—whether through commercial fishing and aquaculture or recreation and tourism. Homes, jobs, and ways of life are currently facing unprecedented economic and ecological challenges. The Festival program has brought together scores of workers, professionals, and officials who use, monitor, and regulate these water ways to demonstrate their knowledge and inform visitors about the key issues they face.

The Festival has been an amazingly successful means of presenting living cultural traditions, and has provided the model for other states and nations. It has also been adapted for marking major national milestones—ranging from the cultural Olympics to presidential inaugural festivities, from the celebration of the millennium to the Smithsonian’s own 150th anniversary. This year, the Festival’s organizer, the Smithsonian Center for Folklife and Cultural Heritage, has been called upon to produce two other major national cultural events.

Hardly a month ago during Memorial Day week, the Center, with the American Battle Monuments Commission, produced the outstanding “Tribute to a Generation: National World War II Reunion” to mark the dedication of the new

World War II Memorial. Hundreds of thousands attended—including many veterans and members of the WWII generation and their families. They witnessed performances of WWII-era music, participated in workshops on the preservation of memorabilia, and heard the recollections and oral histories of D-Day vets and national figures, Tuskegee airmen, Rosie the Riveters, Navajo code talkers, Japanese-American internees, and many others. The Center collaborated closely with U.S. Department of Veterans Affairs, Stars and Stripes, the Military District of Washington, the District of Columbia's City Museum, the Veterans History Project at the American Folklife Center of the Library of Congress, and scores of veterans' service organizations. The Smithsonian too mobilized around the Reunion, as the National Air and Space Museum and the National Museum of American History organized special programs, the Smithsonian Press published a book on the memorial, Smithsonian Folkways Recordings issued a wonderful album of WWII-era music performed by the Smithsonian Jazz Masterworks Orchestra, and Smithsonian Business Ventures provided crowds with mementos of their visit. Overall, the Reunion was a magnificent American occasion, a great gathering of the WWII generation to mark their service and sacrifice, and to convey their legacy to their children.

Looking ahead, the Center will produce the First Americans Festival to mark the opening of our new National Museum of the American Indian in September. This will be a massive, week-long celebration of Native American culture replete with a Native Nations Procession; performances by a full range of musicians, singers, and dancers; demonstrations by artisans; and other presentations. Participants will come from Canada, the United States, Hawai'i, Central and South America, and the Caribbean. It will be an unprecedented gathering of Native peoples and announce in the most forceful way that their cultures are not mere artifacts of the past, but part and parcel of living communities.

The Smithsonian has long pursued the research and presentation of the great range of American and world cultures. It is a tribute to the Festival and its accomplishments over the decades that in the span of a few months the Center has been entrusted by World War II veterans, Haitian artists, Latino musicians, Chesapeake Bay fishermen, and a variety of Native peoples to help them represent themselves on such significant occasions in the most important public space in the United States. I am confident we will continue to exercise that trust in the most professional, ethical, and humane way we can, humbled by the responsibility and buoyed by the opportunity to serve the greater public good.

EXTENDING CULTURAL DEMOCRACY: FROM THE FESTIVAL TO UNESCO

RICHARD KURIN, DIRECTOR, SMITHSONIAN CENTER FOR
FOLKLIFE AND CULTURAL HERITAGE

This past year the United States rejoined UNESCO, the United Nations Educational, Scientific and Cultural Organization, after a 19-year hiatus. The United States had been a founding member of the organization, established in 1945 in the wake of World War II. UNESCO's *raison d'être* is summed up in the words of American poet Archibald MacLeish included in its constitution: "Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed." Though active in UNESCO for almost four decades, the United States withdrew in 1984, claiming that the body was overly bureaucratic, biased against the United States, and hostile to a free press. Two decades ago, just before the split, Ralph Rinzler, the founding director of the Smithsonian's Folklife Festival, served as vice chair for culture of the U.S. National Commission for UNESCO. Now, as the United States has re-entered UNESCO, the Festival—because of its philosophy, methodology, and national standing—has had an immediate impact upon UNESCO cultural programs and approaches, illustrating how activities to encourage cultural democracy at the Smithsonian and on the National Mall may indeed reach around the globe.

UNESCO's Cultural Program

UNESCO, part of the U.N. family of organizations, includes 190 member nations. It is headquartered in Paris, and has an international staff of about 2,000 employees and an annual budget of about \$300 million. This relatively small size for an inter-governmental organization belies a broader reach for the agency through UNESCO national commissions—generally consisting of government officials, private citizens, educators, scholars, and scientists in each member state and hundreds of associated non-governmental educational, scientific, and cultural organizations. UNESCO has ambitious programs in education, science, and communication. Current priorities in these areas include literacy, access to public education, and HIV/AIDS awareness, protocols for ethics in scientific research, and broadening the availability of digital resources around the world.

The philosophy behind UNESCO's cultural program is provided in its constitution, which states that "ignorance of each other's ways and lives has been a common cause" of war, and that the "wide diffusion of culture" is "indispensable to the dignity of man" and constitutes "a sacred duty which all the nations must fulfill" by "means of communication between their peoples" and "for the purposes of mutual understanding and a truer and more perfect knowledge of each other's lives." To achieve this, UNESCO operates a multifaceted worldwide cultural operation, striking for its scope, prestige, and influence given its relatively paltry \$25 million annual budget.

UNESCO is probably best known for the World Heritage List—a program that recognizes significant cultural monuments and archaeological and natural sites and encourages their preservation and protection. Among the more than 700 sites recognized are the Statue of Liberty, the Everglades, Puerto Rico's old San Juan, Haiti's Citadel, India's Taj Mahal, and the Great Wall of China. UNESCO has also

mobilized expertise and financial resources for cultural work ranging from the digitization of archives and documentary publication of world music, to the enhancement of museums and attempts to record and save endangered languages. Its compilation of the World Culture Report has helped identify trends and issues. UNESCO has supported scholarly and educational programs on the cultural aspects of international exchanges that cross continents, oceans, and centuries—as for example its programs on the Silk Road and the current International Year to Commemorate the Struggle against Slavery and its Abolition. It also publishes work on cultural policy—generally tying together concerns for and about human rights, sustainable development, and cultural diversity.

UNESCO also develops normative instruments in the cultural field—international conventions or treaties, recommendations, and declarations. This function was at the heart of UNESCO's early post-World War II work, when it served as the intergovernmental organization concerned with copyright and related creative rights. Some treaties developed through UNESCO have been ratified by the United States, including the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. This has a heightened current relevance given the U.S. presence in Iraq and its attempts, aided by UNESCO, to track and return the artifacts infamously looted from museums and archaeological sites in the wake of the war. Another instrument, the 2003 Declaration concerning the Intentional Destruction of Cultural Heritage, was a reaction to the demolition of the Bamiyan Buddha statues in Afghanistan by the Taliban despite strong UNESCO efforts to protect them. Since assuming the UNESCO helm in 1999, Director-General Koïchiro Matsuura has made new cultural conventions a priority.

In many of these projects, UNESCO has continued to work closely with American institutions and experts, even during the period when the United States had withdrawn from the organization. For example, in 1999, the Smithsonian Center for Folklife and Cultural Heritage co-convened a conference of experts from 27 nations in Washington, coinciding with the Folklife Festival on the Mall, to evaluate the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore. Tony Seeger, the director emeritus of Smithsonian Folkways Recordings, has worked closely with UNESCO on its world music recording project; staff member James Early, now acting director of the Anacostia Museum, has been involved in UNESCO cultural policy dialogues; senior folklorist Peter Seitel has helped redefine UNESCO orientations to folklore and living cultural heritage; and I, among other involvements, have served as a member of UNESCO's international jury to select their Masterpieces of the Oral and Intangible Cultural Heritage of Humanity—a recently established program somewhat parallel to the World Heritage List.

Cultural Treaties

The United States rejoins UNESCO just as two new cultural treaties have come to the fore. One, the international Convention for the Safeguarding of the Intangible Cultural Heritage, was approved overwhelmingly by the UNESCO General Conference in October 2003. Some 120 member nations voted for the convention; scores more registered their support subsequently. No one voted against it; only a handful of nations abstained—Australia, Canada, Great Britain, Switzerland, and the United States among them. The other, currently in the form of the Universal

Declaration on Cultural Diversity, was slated by the General Conference to move toward a convention by 2005. Together they represent a growing multilateral response to globalization that many nations and people believe is challenging the viability of their local, regional, and national cultures—and that many associate with an overwhelmingly American mass commercial culture.

Cultural treaties are somewhat of an anathema for the United States. Not only has culture historically not been high on the U.S. foreign policy agenda, but it also is a domain that even domestically is not traditionally subject to a great deal of regulation. The United States has a generally *laissez faire* approach to cultural activity, leaving it mainly to the private sector and the marketplace, considering it largely a matter of individual choice. While the federal government helps support a number of institutions that undertake cultural work—the National Park Service, the Smithsonian Institution, the Library of Congress, the National Endowment for the Arts, and the National Endowment for the Humanities, among others—its overall support is relatively miniscule and generally non-prescriptive beyond the bounds of their respective programs. Unlike many other nations, the United States does not have a ministry of culture, nor enforceable forms of official culture—such as language or religion. Indeed, Americans as a rule regard culture as a matter of freedom—of association, of speech, of religion, and so on. To be sure, Americans strongly debate cultural issues, though such debates typically involve the degree to which tolerance for and rights of private behavior should be recognized and accepted in the public sphere.

Intangible Cultural Heritage

Though the United States may have an inherent lack of enthusiasm for cultural regulation, the international Convention for the Safeguarding of the Intangible Cultural Heritage was consistent with many public-sector practices. The convention, now awaiting ratification by 30 members before it can go into effect, advocates universal respect for cultural traditions, but imposes no new or special intellectual property rights or legal protections. It is largely directed toward traditional culture and calls for national governments to inventory their “intangible cultural heritage”—living traditions of music, narrative, craftsmanship, forms of folk knowledge, rituals and celebrations, all consistent with human rights—and devise action plans for safeguarding them. The convention calls upon national agencies to work closely with cultural practitioners on research and documentation projects, educational programs, national honors, protective laws, and economic development plans, so that the traditions are kept alive and transmitted to the next generation. UNESCO will extend its Masterpieces of the Oral and Intangible Heritage of Humanity to a list of traditions to be recognized, as well as establish a list of endangered traditions meriting immediate international support for their survival. Whether these measures are effective and equal to the large and complex task is questionable, but the convention gives professionals and communities an added tool for charting their cultural futures.

The treaty has its flaws, and indeed, one could question whether a treaty is really needed in this case; a strong action program might suffice. Nonetheless, the U.S. abstention was somehow ironic. The convention evolved from a much more state-run, “top-down,” archivally oriented 1989 UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore that tended to “freeze” and idealize national culture and limit citizen participation in efforts to both preserve

and energize it. Changes resulting in the new convention grew directly from a critique of that approach offered by U.S. experts, key among them Smithsonian staff members Seitel, Seeger, Early, Amy Horowitz, Olivia Cadaval, Diana N'Diaye, Frank Proschan, fellow Anthony McCann, associate Leslie Prosterman, and community-oriented cultural workers including Hawai'i's Pualani Kanaka'ole Kanahele, India's Rajeev Sethi, Ecuador's Miguel Puwainchir, and the Bahamas' Gail Saunders, all of whom have cooperated closely with the Festival over the years. Such contributions were based upon best practices to conserve and encourage living cultural traditions, many inspired by the Festival. Consequently, the UNESCO convention was re-oriented toward promoting the ongoing vitality of local-level, grassroots cultures. The convention became profoundly democratic, and stressed community participation and integration with local economic development and education efforts. Importantly, it also encouraged respect for diversity within nations, while recognizing, as its limits, accepted human rights provisions.

U.S. support for the convention, even with reservations, would have cost little—as cultural agencies already do the work it envisions—and it would have helped buttress U.S. accomplishments and leadership in this arena not only by the Smithsonian, but by our colleagues in the American Folklife Center of the Library of Congress, the Traditional Arts Program of the National Endowment for the Arts, the National Park Service, the National Council for the Traditional Arts, as well as many other state, regional, and non-profit organizations.

Cultural Diversity

The second initiative, UNESCO's effort to turn the 2001 Universal Declaration on Cultural Diversity into an international convention, is far more problematic. Its recognition of cultural diversity as basic to human existence—parallel to biological diversity in the natural world and thus worthy of being sustained—is little contended. The declaration holds that there are different ways of being human, and those ways are worthy of respect as long as they are in keeping with human rights. It also asserts that various cultural enterprises, though they may be economic, are crucial to the ongoing identity and sustainability of a nation's culture.

Therein is the underlying, motivating issue of the proposed convention. The current declaration focuses (as presumably the draft convention will also) on the national culture of the state—not on the culturally diverse traditions of communities and ethnic and regional groups found within its borders. This is not an instrument directed toward ensuring respect and legal protections for minority cultural groups or subnational cultures. Rather, it is to assert economic nationalism, even protectionism, on the basis of preserving the diversity of national cultures. The proposed treaty, somewhat misnamed, seeks to encourage the growth and sustenance of nation-based cultural industries—e.g., French wines, Canadian television, Arabic publications, Chinese films. The argument is that the cultural industries of many countries face economic threats to their survival due primarily to the global reach of American-based cultural products. The financial success of such country-based cultural industries is key to the sustainability of national cultures; how can French national culture, for example, be sustained without the active and successful promulgation of French films, books, television programs, recordings, wine, cheese, and other consumables?

The proposed treaty thus sets the stage for cultural exceptionalism in world trade policy. According to the treaty's advocates—and there are many—free trade

has its limits; it should not put a nation's culture in jeopardy, nor threaten the diversity of the world's cultures. A strong fight is expected as the proposed treaty moves through various drafts and into final form. It is reasonable to expect that it will be the United States versus most of the world on this one—as even the Australians and Canadians are keen to safeguard their media industries. Key to its acceptance will be the definition of those cultural goods and enterprises to which it will apply. If the scope is very broad—encompassing widely produced goods, for large markets, and involving digital and electronic technologies—there will be greater contention among those seeking to dominate markets on the one hand, and enter them on the other.

Pursuing Cultural Democracy

Through debates over such treaties, as well as in the operation of UNESCO's cultural programs, the United States has important contributions to make. First, it can represent its own cultural issues and approaches with far greater richness and nuance than usually appreciated by other nations. It can both undo and flesh out stereotypical visions of a complex American cultural reality that can helpfully create needed empathies throughout the world. The United States is likely the most diverse nation on earth, and, despite a number of historical failings, is nonetheless the most successful in providing a home for people from around the globe. It should not cede its leadership in this arena. Second, the United States can learn from fellow UNESCO members about the cultural issues they face and the programs and policies they have developed to deal with them. Sometimes these foreshadow American issues—such as with increasingly large and assertive religious and linguistic minorities. Listening to others also provides insights to the beliefs and values that shape perceptions of the United States, its people and culture—of obvious importance after 9/11 and in the global climate of threats of terrorism. Finally, by actively engaging UNESCO, its members, and programs, the United States can help promulgate civic cultural values that have been at the core of its national experience and have fueled the human rights movement. If in rejoining UNESCO and participating as an active, strong member, the United States can convey the importance of cultural democracy—culture of, by, and for the people—of citizen participation, of the value of fundamental human freedoms, and the importance of toleration and respect for cultural differences, it will then have played a role worthy of and commensurate with its standing in the world.

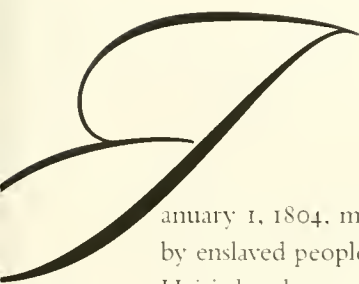
The Festival both mirrors and contributes to these values and orientations. It provides a model of cultural democracy in action for Americans as well as for people of other nations. Cooperation with UNESCO can help extend that model. This year, UNESCO has helped support the Haitian program at the Festival through its program to Commemorate the Struggle against Slavery and its Abolition. Our scholars have contributed to UNESCO conferences and publications. Experts from other nations, beginning to apply UNESCO's provisions under the convention for intangible cultural heritage, have sought the advice and counsel of Smithsonian staff and looked to emulate some of the Festival's documentary approaches and public presentation practices. Finally, talks have begun to feature the worldwide community-based cultural programs of UNESCO on the National Mall at a future Smithsonian Folklife Festival.



HAITI

Freedom and Creativity from the Mountains to the Sea

GERI BENOIT, MONIQUE CLESCA, PATRICK DELATOUR,
OLSEN JEAN JULIEN, DIANA BAIRD N'DIAYE, AND PATRICK VILAIRE



January 1, 1804, marked a watershed in world history. For the first time, a revolution by enslaved people, who were of African descent, ended with the creation of a nation. Haiti thus became the second country in the Americas—succeeding the United States by a mere 28 years—to achieve independence. Haiti subsequently both inspired and supported other people elsewhere in the Caribbean, Latin America, and Africa in their quest for self-determination. And 200 years later, Haiti still calls on us to recognize the eternal value of freedom, as well as the costs of sustaining it.

Ayti, in the language of the indigenous Tainos, means “mountainous land.” Haitian mountains are symbols of revolt, rebellion, and resistance, as Tainos and later enslaved Africans who fled the inhumane conditions on the coastal plains sought refuge in the mountains. From there, an army led by former slaves Toussaint Louverture and Jean-Jacques Dessalines liberated the French colony of Saint-Domingue.

Haiti is surrounded by the sea except on its eastern border, which it shares with the Dominican Republic. The sea, too, is an important part of Haitians’ life: it feeds them and links them with other populations in the region. It also represents both a barrier to freedom—close to a million Africans chained in slave boats as well as European colonizers arrived in Haiti by sea—and a route to freedom, across which Haitians have traveled to nearby countries seeking refuge from economic and political troubles at home.

Haiti is indeed beset with grave problems. But Haitians’ love of freedom inspires them and nurtures their imaginations. Despite and often because of the challenges they have continued to face, Haitians create powerful artistic expressions in music, painting, crafts, sculpture, and architecture; in religion; and in language. The encounter of Taino and African cultures, along with that of European colonizers, gave birth to the dynamic Creole culture that defines Haiti today. As a result, Haiti is one of the richest nations in terms of its culture and its people. Through their voices and creations, that indefatigable and ever-resourceful spirit is what will be celebrated at the Smithsonian Folklife Festival this bicentennial year.

(Facing page) The Citadel Henry Christophe, built between 1805 and 1820, endures as a symbol of Haiti’s independence. Photo by J. Blair

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THE LAND

Dèyè mòn gen mòn.

Behind mountains there are more mountains.

Crumple a piece of paper and drop it on a table, and it will give you an idea of the terrain of Haiti: mountain ranges, plains, and coast. Five mountain ranges divide the country into three regions—northern, central, and southern; the population is concentrated in the lower elevations. Barely as large as Maryland—with about 7 million people—the country is 27,500 square kilometers in size, part of the largest Caribbean island after Cuba. Haiti used to be called the Pearl of the Antilles because of its abundant tropical forests and lush vegetation. But the land has a history of intensive exploitation. The plains were converted to sugar-cane and sisal plantations; tropical forests in the mountains have been cleared for coffee cultivation. Export of tropical trees since the colonial period, rapid population growth, increased urban demand for charcoal, unsecured land tenure, unsound agricultural



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practices, and soil erosion—Haiti's biggest export today is topsoil—are among the factors accelerating the degradation of the land. The northwest area, severely stricken by repeated droughts coupled with deforestation, is becoming a desert. Less than 2 percent of the country has tree cover.

Coastal life in Haiti is unlike that on most other islands or coastal communities. Although the sea is a source of income from fishing—and in fishing towns such as Luly people pay hom-

A fisherman displays his prize catch. Many people in Haiti depend on the sea for their livelihood. *Photo by Terje Rakke*





Three women on the road to market near the town of Milot.

Photo courtesy Marc-Yves Regis, photographer

age to the sea and the Vodou deities that inhabit it—Haitians living on the shore build their houses facing inland. Some have turned their backs to the sea figuratively as well, so that parts of the coastline have become polluted and clogged with refuse. Yet Haitians, whether on the island or abroad, sing affectionately of their attachment to “Haïti Chérie.” Even when they leave the land, Haiti inhabits them forever.

A TURBULENT HISTORY

The early inhabitants of Aytì, dating from the 14th century, were the Arawak Taino. About five hundred thousand in number, the peaceful Tainos migrated from southern North America, most likely via the Lesser Antilles, and settled in Jamaica, Cuba, and Haiti. They hunted and fished for food; sang, recited poetry, and danced for their leaders and gods, called *zemes*; and crafted pottery. Although their language was not written, several of their words such as *kasav*, *mabouya*, *mais*, *wowoli*, and *bayakou* survived and are commonly used to this day.

The Taino had a hereditary system of government headed by a *cacique* and divided into five states. One of the first leaders of the state of Xaragua was a woman, Anacaona, who was a high priestess and poet as well. She has become a legendary figure and role model for Haitian women. Schools and shops are

“The courage of Haitian women has a background. It didn’t begin now, no. It began with Anacaona, an Indian queen. You know Haiti was peopled by Indians before the Spanish came. There were several zones, with a king for each zone. Anacaona was the wife of one of those kings.... [W]hen the Spanish disembarked in Haiti, the Indians received them with open arms. But the Spanish wanted gold. They made the Indians do hard labor for that gold. Oh, it was brutal.... The Indians began to revolt. Anacaona’s husband was one of the kings struggling against the Spanish. Anacaona herself was a poetess and singer. But still she was supporting her husband shoulder-to-shoulder. When the Spanish killed him, Anacaona carried on the fight. She was courageous. I tell you: courageous! She rallied others to challenge the Spanish; she organized and plotted to save their land. But the Spanish had sophisticated weapons; Anacaona had none. They captured her and killed her too. From Anacaona we were born. When you take our history—the struggle against the invaders, the war of independence, and everything that came after—there were women there standing strong, right next to the men. But they’re rarely told about in history. Only their husbands—unless a woman does the telling.”

Jasie, quoted in Beverly Bell, *Walking on Fire: Haitian Women's Stories of Survival and Resistance*. Ithaca: Cornell University Press, 2001, pp. 1–2. Reprinted with permission.



A mural near the Presidential Palace in Port-au-Prince shows demonstrators with signs in Kreyòl. One reads, "Reconciliation without justice, no!" Photo courtesy Marc-Yves Regis, photographer

named after her, and she is the subject of numerous poems and songs.

Tragedy arrived with Christopher Columbus in December 1492. In his journals, he wrote that he was overwhelmed by the splendor of the bay and the sandy coastal area where he landed. He also marveled at the high mountain ranges covered with forests of apricot and mahogany trees and colorful orchids. The Tainos, little suspecting what Columbus had in mind, gave him a joyous welcome. Renaming the island Hispaniola—Little Spain—the Spanish forced the Tainos to perform hard labor digging for gold. Many Indians rebelled and fled to the mountains. But the harsh conditions, sickness, and massacres effectively exterminated the indigenous population in less than fifty years.

In 1502, to supplement the work force, the Spanish brought the first Africans in bondage to the island. When many of them also ran away and became *maroons* (fugitive slaves) in the mountains, it was the Tainos who showed them where to hide. The interaction between these two groups, rooted in resistance to slavery, resulted in significant cultural exchanges.

The French appeared in Hispaniola in the mid-16th century—pirates first, followed by farmers and other settlers and, in the 1660s, the French West Indies Corporation. The Treaty of Rijswijk, signed by Spain and France in 1697, ceded the western third of the island to the French. The French established the most rigorous slavery and plantation system and transformed Haiti, then called Saint-Domingue, into the richest French colony of the time, principally through trade in sugar but also coffee, cotton, cocoa, indigo, and precious wood. Much of the wealth of the coastal cities of France such as Nantes, Marseilles, and Bordeaux came from Haiti. Whites and people of color from Saint-Domingue, and the slaves they brought with them, also contributed enormously to the development of sugar-cane cultivation in Louisiana when it was a French territory; they later played a role in enabling the United States to make the Louisiana Purchase.

Following the French Revolution in 1789, and incited also by nationalistic sentiment expressed during Vodou ceremonies and the racism in Haitian society, slave revolts spread throughout Haiti and coalesced in 1791 into

a general slave insurrection. Toussaint Louverture assumed leadership of the long and heroic war against the French until his capture and exile in prison in France. Jean-Jacques Dessalines, Henry Christophe, and Alexandre Petion in a show of unity between slaves and freemen, blacks and mulattoes, continued the fight for liberty and dealt Napoleon's powerful army one of its most significant defeats. Among the French Caribbean colonies, only Haiti launched a successful slave revolution.

With independence, Haiti outlawed slavery, the first place in the Western Hemisphere to do so. In 1815 the southern part of the island became a refuge for Simon Bolívar, the liberator of most of South America; when he received supplies and troops to continue his fight against the Spanish colonizers, the Haitians made him promise in return to free all the slaves in the newly independent colonies. Haiti's example had inspired slave revolts in the United States, and, worried that

these might spread further, the European colonial powers and the United States refused to recognize Haiti's independence formally. Not until 1862, during the Civil War, did the United States reverse its position.

The post-independence period brought about a significant change in the pattern of land ownership in Haiti. The colonial plantations, characterized by large areas of monoculture, were progressively divided and subdivided into small plots and given to the dismantled revolutionary army corps for subsistence farming. Even today, although urban areas have experienced tremendous growth, a majority of the population lives and works in the agricultural sector tending those plots, which nevertheless yield less and less. Grains such as corn, millet, and rice are cultivated; in the higher mountains, the farmers produce yams, potatoes, and other vegetables; and, in the north, south, and in the Grand-Anse departments, coffee.

A Haitian farmer cutting cane. *Photo courtesy Marc-Yves Regis, photographer*



KREYÒL (CREOLE)

Far from being "broken French," Kreyòl, the mother tongue of Haiti, is a full-bodied language rich in its power to convey the entire spectrum of human thought and meaning. There are many words in the Kreyòl vocabulary of French origin, but the language is African in grammatical structure and tone. Kreyòl includes words from the original Arawak and from African ancestral languages as well. Kreyòl supports robust verbal art traditions of song, storytelling, oratory, discussion, debate, and an increasingly voluminous written literature. Before independence, Kreyòl was the main language of communication among enslaved Africans. Today, it is the everyday language for the entire population, and since 1987 has been an official written language taught in schools.

Two women at a market in Pétionville.

Photo courtesy Marc-Yves Regis, photographer



Winnowing rice in L'Artibonite. *Photo courtesy Marc-Yves Regis, photographer*

Haiti has remained independent except for a bitterly fought occupation by the U.S. Marines from 1915 to 1934. This occupation had a number of immediate and longer-term effects. It reorganized the defense system as well as the road network and introduced large-scale manufacturing, new work schedules, and a new transportation system, including railroads. All told, it restructured the rhythm of Haitian life in less than twenty years.

The Haitian social body tried to defend and preserve its culture in the face of this set of rapid transformations. What emerged was an Indigenism movement that focused mainly on Haiti's African and Taino roots and finding new values in the country's past to reaffirm Haitian cultural identity. This Indigenism is an aspect of a larger cultural movement including painting, sculpture, music, and literature; the preservation of historic buildings and archaeological sites; systematic research on history, ethnology, linguistics, and anthropology; and the valorization of Vodou and the Kreyòl language.

In 1957, a medical doctor named François Duvalier became president following rigged elections. As an intellectual, Duvalier was part of the

Indigenism movement, but he set up one of the most ferocious dictatorships in Haiti's history. Tens of thousands of Haitians were killed, disappeared, or died in jail in their struggle for freedom. A great exodus of Haitians to the United States took place, and today, close to a million Haitians and their Haitian-American descendants live in cities such as New York, Miami, Boston, and Washington, D.C. It was also during this period that hundreds of Haitian professionals traveled to newly independent African countries to serve as civil servants and ease the transition from colonization to freedom. Duvalier was succeeded by his son, Jean-Claude. Altogether the Duvaliers ruled for 30 years.

In 1987, Haitians voted overwhelmingly for a new constitution that defines a legal framework for a transition toward democracy and economic development. The constitution establishes new mechanisms of government with greater citizen participation, guarantees more civil and individual liberties, and addresses problems related to economic development. It has not provided a basis for political stability to date, however. From the National Council of Government (CNG) that replaced Duvalier in February 1986 to President Jean-Bertrand Aristide's ouster in February 2004, Haiti has had 10 presidents. The primacy of the struggle for the presidency over one for economic development has led to mismanagement, corruption, human rights violations, uneven foreign aid flows, and an indifference to more fundamental challenges of rapid population growth, extreme poverty, and the alarming degradation of the environment.

The most recent events in Haiti show that the last 200 years of difficult historic experiences have not destroyed Haitians' creativity and their strong attachment to freedom. This extraordinary cultural potential holds the key for the realization of their dreams of democracy and human development during the 21st century.



Children play on handmade flutes.

Photo courtesy Marc-Yves Regis, photographer

CREATIVITY, A LIVING LEGACY

The creativity at the root of Haiti's heritage has been and continues to be expressed in many ways in Haiti. In the visual and plastic arts, creativity may actually arise as the result of the distressed circumstances in which people live. Thus, very often Haitian artists and craftspeople transform and restore life to things others throw away, like old carburetors, bent cooking utensils, or empty plastic juice bottles. It is that quest for new materials and forms that liberates their creativity, and, in turn, that creativity that validates their freedom.

Craftsmanship is one of the few dynamic sectors of Haiti's economy. In the city of Jacmel, an especially vibrant and viable activity is the craft of papier-mâché. Originally used to create elaborate and breathtaking masks for the traditional Carnival, papier-mâché has become a veritable industry with artisans making mirrors, place mats, bowls, furniture, and other utilitarian as well as decorative products. Basketry and other straw work are also important commercial activities. Influenced by indigenous, African, and European traditions, products vary around the country, depending on the types of fiber that are available and the needs of consumers. Like weaving, woodcarving is an ancient art form drawing



A wall of paintings displayed on a busy street in Port-au-Prince creates an outdoor gallery for popular painters.

Photo by Patrick Viloire

on Native, African, and European traditions. With certain species of trees such as cedar and mahogany disappearing, the supply of raw materials has dramatically decreased, but craftspeople continue to work. Carved stone frames, candlesticks, bowls, and trays are sold in craft shops. Areas that are rich in clay produce pottery.

Several forms of artistic expression that are fairly recent and make remarkable use of the imagination include the metal work that is done particularly in the Croix-des-Bouquets area, a few kilometers from Port-au-Prince; Haitian painting; and *tap-taps*. The metal pieces are carved from the sheet metal of flattened cans. This craft, known as drum art, originated with Georges Liautaud, a metal smith from the region who began making crosses and other decorations for tombs in the local cemetery. Now there are a multitude of talented artists who create masterworks using this technique.

Haitian paintings are well known abroad and are sold on every street corner, even in the smaller cities. Painting traditions in Haiti are centuries old, but with the creation of the Centre d'Art in 1944, Haitian popular painting came to the world's attention. The center's founding members were painters, architects, sculptors, and writers who encouraged artists without formal academic training to exhibit their work. Inspiration for this art comes from scenes of history and everyday life, reality and dreams. Today the range of Haitian popular

painting extends to street signs, decorative objects, political graffiti, and *tap-taps*. These buses used for public transportation mostly in the Port-au-Prince area are completely transformed by popular painters who translate themes about life, women, and religion into extraordinary, moving works of art.

As Haitians invent new ways of expressing their creativity, they also must protect and preserve the tangible and intangible heritage from earlier in their history. It could help reinforce a sense of a common identity, particularly when so many divisive forces are at work in the country. The development of cultural tourism around this heritage could also bring much-needed resources to Haiti, providing long-sought economic freedom for many people.

A *tap-tap* carries visual messages through the streets of Port-au-Prince. Photo courtesy Daniel Kedor



VODOU

GERDES FLEURANT

A turning point in the Haitian saga of resistance to both physical enslavement and cultural oppression was the 1791 Bwa Kayiman Vodou ritual and political congress held near Cap Français by runaway slaves (*maroons*). The gathering led to a general slave uprising, which became a war of national liberation that culminated in the proclamation of Haiti's independence on January 1, 1804. For the African captives who revolted, success was due in large measure to the cohesive force of Vodou.

Popular labeling of Vodou as "witchcraft" and "magic" has been a historical tradition among European colonialists, and Hollywood films and supermarket tabloids sustain the myths. Yet Vodou is essentially a monotheistic religion, which recognizes a single and supreme spiritual entity or God. Besides Vodou's visible cultural and ritual dimensions expressed through the arts—especially in Haitian music and dance—its teaching and belief system include social, economic, political, and practical components. Today, for example, Vodou's basic teachings are concerned with what can be done to overcome the limiting social conditions of Haiti—what to do in case of illness in a country that counts only one physician for every 23,000 people, and what to do before embarking upon major undertakings, such as marriage, business transactions, or traveling abroad. Vodou gives its adherents positive means to address these issues.

Vodou resulted from the fusion of rituals and cultural practices of a great range of African ethnic groups. In colonial Haiti, the Africans came into contact with the original inhabitants of the island, the Arawak Taino. In time, the captives would also adapt elements of indigenous ritual into their own Vodou practices. This can be observed in the Vodou practitioner's use of polished stones, considered sacred, and also in symbolic ground drawings, called *vèvè* or *sere-moni*, indispensable at all rituals. The *vèvè* are also in part the legacy of certain African ethnic groups who use them in the same manner as Haitians do: Each *lwa* has an intricate *vèvè* design that recalls its unique characteristics. (The *lwa* are the intermediaries between humans and the realm of the spirit. As spiritual entities, the *lwa* symbolize major forces and elements of nature—such as earth, water, air, fire, wind, and vegetation—as well as human sentiments and values, such as love, bravery, justice, and fidelity.)

Vodou pilgrims travel from across Haiti and from overseas to bathe in the sacred waters of Saut d'Eau (Sodo).

Photo courtesy Marc-Yves Regis, photographer

Haitian Vodou incorporated many aspects of Catholicism into its ritual as well. There are two main reasons for the appearance of Catholic elements in Vodou. The first was a simple matter of force: Colonial policies such as the Code Noir, or "Black Code," prepared in France in 1685, declared that "all slaves on our islands will be baptized" and that "the practice of all religion except Catholicism" would be forbidden. The second reason was appropriation: presented with images of Christian saints, the Africans readily recognized in them elements that appealed to their own sensibility. This phenomenon is known as syncretism, and its meaning is the subject of serious debate among Vodou scholars today: while some hold that Catholic practices were actually absorbed into Vodou, others contend that the Africans never accepted the European elements into their rituals and instead simply used the saints and Christian rituals as a cover to continue their own Vodou practices. Whether one accepts one interpretation or another, syncretism is a basic part of Haitian Vodou.

The Vodou ceremony consists of a series of songs and dances accompanied by the drums, offered in honor of the *lwa*. Through possession, an important dimension of Vodou worship, both the *lwa* and the community are affirmed. The people transcend their materiality by becoming spirits, and the spirits renew their vigor by dancing and feasting with the *chwal*, or horses, for it is said that during possession the *lwa* rides a person like a cavalier rides a horse. Equally as important, possession is a time when the *lwa* communicate in a tangible way with the people, who during such times receive the best possible answers to pressing questions.



What is the future of Vodou in Haiti and outside, in the diaspora? Haiti's 1987 constitution recognizes freedom of religion in Haiti and Vodou as the national religion of the Haitian people. Yet Vodou continues to endure ambivalent status in Haiti, for many attempts have been made to uproot it. While such purges have generally failed, they have the effect of casting doubt on its merit as a cultural practice. Nevertheless, during the past thirty years people have been practicing Vodou openly. The Haitian expatriate community, numbering over a million Haitians, includes many Vodou advocates, including respected artists and writers like Frankétienne and world-renowned musical groups such as Boukman Eksperyans, Boukan Ginen, RAM, and the Fugees.

With its decentralized structure, Vodou has been diffused throughout Haiti, growing and transforming to meet the needs of the people and the existential realities of the land. Thus Vodou, the rich cultural heritage of the Haitian people, far from being a form of superstition, remains the true source igniting and inspiring the country's artistic expressions. With its reverence for the ancestors, Vodou is the cement that binds family and community life in Haiti.

Adapted from the introduction to Phyllis Galembo, *Vodou: Visions and Voices of Haiti* (Ten Speed Press, 1998), with permission.

Gerdes Fleurant is an associate professor at Wellesley College.

A follower of Azaka, the patron deity of agriculture, wears Azaka's characteristic straw hat and bag at Saut d'Eau (Sodo). Photo courtesy Marc-Yves Regis, photographer



Music

Some say that Haiti has been in perpetual revolution for 200 years. If so, then that revolution has a soundtrack: one that began with the rattle of the Taino *caciques*; that invokes healing and fighting spirits with the drums and chants of *rada* and *petwo* in Vodou; and that continues to express the appetite for freedom through the sly double meanings (*betiz*) in the songs of Carnival and *rara*, the cathartic dance rhythms of *konpa*, the poignant country ballads of *twoubadou*, and the compelling global edge of *mizik rasin* (roots music). Haiti has proven to be fertile ground both for revolution and, irrigated by the flow of multiple cultural influences throughout its history, for bountiful harvests of musical creativity. According to Haitian ethnomusicologist Eddy Lubin:

The music of Haiti was born out of unique and dramatic circumstances. Ten years after the arrival of the conquistadors on the island, the Spanish decided to import captive Africans. After the atrocious genocide of the first inhabitants of the island, whose numbers they decimated in their rush for gold, they had to find another population of servile laborers to make the colony profitable. One should think that music has always been present in the hell that the island of Saint-Domingue was for captive people of the time. How could the enslaved people of the island have been able to stand their condition of dehumanization otherwise? The music that would emerge from this society certainly sprang from inextricable mixtures, landscapes of varied rhythms and colors.

The music of Haiti, Lubin remarks, is a creolized music—like so much else in Haiti it is a synthesis of Taino, African, and European music created out of often violent encounters. The *güido*—a grated gourd scraped to create sound—the conch shell, and the rattle, still used in Haitian ritual music, are reminders of the music of Haiti's original Taino settlers. Their music, infused throughout the Caribbean, found willing company in the drumming vocabularies imported from West and Central Africa and perpetuated in



A *rara* band parades through the streets of Port-au-Prince during the pre-Lenten season. Photo courtesy Marc-Yves Regis, photographer

the mountain enclaves where liberated Taino and African descendants (*maroons*) shared a mutual aversion to slavery and communicated ideas about the composition of the world beyond what was visible to the eye.

Specific African sources of Haitian music and dance are most recognizable in the sacred music traditions of Vodou. Several drums, rhythms, and forms of ritual dance are named after their presumed origins on the African continent—rite Congo, rite Ibo, rite Rada (Yoruba or Fon), rite Senegal.

European dance music and musical instruments reached Saint-Domingue and were transformed by African percussion and voice. The marriage of Western social dance and African movement gave birth to the *chica*, the *calinda*, and the *meringue*. Music and dance of the French and English countryside—contradance, quadrille, polka, and mazurka—were reinvented as were elite dances of the European courts such as the minuet and the waltz. These dances were learned by the captive laborers in the colony at the time of *bamboulas* or authorized weekly social dances, which the colonials saw as safety valves for the frustrations of the enslaved population. Some of these old dance and music forms forgotten today in Europe still exist in rural pockets of Haiti. These musics of European origin are strongly “Africanized,” and have been introduced into repertoires of Vodou songs and *rara* orchestras.

Much has been written about the music of *rara*. Performed in procession, *rara* music and dance share several characteristics with the music of Carnival that immediately precedes it on the religious calendar. Both involve costuming, both have strong musical and danced masquerade, and both include songs of struggle and risky social commentary. While Carnival—especially Jacmel’s event—draws participants from all social classes, including Haitian transnationals and well-to-do Haitian Americans visiting home, *rara* is considered a poor man’s (and woman’s) activity. Scholar Elizabeth McAlister has written about *rara* both as songs containing social protest (*fè pwen*) veiled in obscene or raucous composed verses (*betiz*) and as serious mystical work and dangerous battle against spiritual rivals. *Rara* music is the roots component behind what Haitians call “roots music,” *mizik rasin*, a popular form that consciously celebrates Haitian and African tradition.

Both *konpa* and *mizik rasin* also speak about politics and social issues through their lyrics. As ethnomusicologist Gage Averill has chronicled, musicians in Haiti who fall out of favor with Haitian politicians have often ended up under arrest, or even killed. *Konpa* and *mizik rasin* are transnational musics that influence and are themselves influenced by circum-Atlantic music, from American jazz to reggae, calypso/*soca*, and Afro-Cuban music.

Architecture

Haitian architecture is one of the most significant dimensions of Haiti's cultural heritage. Before independence in 1804, the colonial administration and economy were concentrated in coastal areas, to facilitate trade. Fortifications were built to protect the coastal cities and ports; then the colonizers penetrated into the interior, constructing grand residences and slave quarters on plantations. The *maroons* in the mountains, who fought the colonial system for centuries, built their small houses of materials at hand—wood, mud, reed, and leaves. Called *kays*, these dwellings owe their form to both African and Taino traditions. The *kay* is the central element of the *lakou* (yard)—itself the center of a communal rural society—and basically serves as storage and sleeping space and as protection from evil spirits.

Independence created the conditions for an important evolution of Haitian architecture that resulted in its most striking examples, the forts. First, the need for the new nation to defend itself against the possible return of European colonizers and to organize the state led to the building of the Citadel by Henry Christophe, king of the northern part of Haiti, as well as over twenty other forts atop the highest mountains in the country, and four



new cities. People who were free and owned property could construct larger and more stable dwellings. The *lakou* became a larger space for social and commercial activities, shared by families and neighbors, with an *ounfò* (temple) where Vodou ceremonies could take place.

Haitian architects and preservationists have begun to document people's ingenious applications of vernacular architecture's principles in urban areas to cope with overpopulation, pollution, and other difficult social and economic conditions. The recycling of materials such as old tires and plastic cups for use as flowerpots, and the vitality and spontaneity of the urban version of the *lakou* seen in Haitian slums, are convincing examples that vernacular architecture will continue to influence the future built environment in Haiti.

Several generations meet at an *ounfò* at Léogane. Photo courtesy Marc-Yves Regis, photographer (Above) Haitian traditional building arts range from the simple to the spectacular. A country house bears decorative "gingerbread." Photo courtesy Patrick Delatour



SPIRIT OF FREEDOM, CULTURE OF RESISTANCE

The rejection of slavery and the quest for freedom and equality have left an indelible mark on the history of Haiti, and the world. This bicentennial year of Haiti's independence—also a year UNESCO has declared the International Year to Commemorate the Struggle against Slavery and its Abolition—is a significant crossroads for Haiti, as its people continue to search for its long-elusive dream of freedom.

Haiti: Freedom and Creativity from the Mountains to the Sea offers a special opportunity for the artisans and craftspeople of Haiti to showcase their culture, which is anchored in resistance to oppression, and their tradition of creativity. Festival visitors will be able to participate in the creative process while engaging in conversations with the craftspeople and observing the masters. They will contribute to the economic well-being of the people of Haiti by taking home marvelous artifacts, not only for their own enjoyment but as a gesture of solidarity.

The Festival also presents an important opportunity for Haitian Americans. Since the beginning of the massive exodus of Haitians to the United States in the 1960s, Haitians have become part of the overall American population. This Festival will help validate their culture and confirm their contribution to American life. For young Haitian Americans who do not know their ancestral home, *Haiti: Freedom and Creativity from the Mountains to the Sea* will help them understand their unique and proud heritage.

In the end, it is our hope that this program will touch the hearts of Festival visitors and leave them with a much better understanding not only of Haitians' contribution to world culture, but also of the relevancy of freedom as a value that guides a people's quest for dignity as a nation.

Geri Benoit heads the Haiti-based commission for the Smithsonian Folklife Festival and is executive director of the Institut Femmes Entrepreneurs, an NGO devoted to the economic rebuilding of Haiti. Patrick Delatour, an architect and historic preservationist, is curator of this program as well as of a Smithsonian traveling exhibition on the Citadel of Henry Christophe (a UNESCO World Heritage site). He has worked on the restoration of historic sites in Haiti for the past two decades. Patrick Vilaire, a curator of this program, is director of Haiti's Center of Ethnology. An internationally renowned sculptor, educator, and community developer, he has used his expertise in the service of bringing electricity and water to rural communities in Haiti. Diana Baird N'Diaye, Ph.D., is a Smithsonian-based folklorist/cultural anthropologist and curator of this program. She has curated several programs and exhibitions over the past 20 years on African and Caribbean expressive culture, including the exhibition and Web site "Creativity and Resistance: Maroon Culture in the Americas." Monique Clesca is a communications specialist who also writes commentaries on issues regarding culture, children, and women's rights. She recently published her first novel, La Confession. Olsen Jean Julien, Smithsonian-based



A mural at Place Vertieres in Gonaïves commemorates leaders of the Haitian revolution. Photo courtesy Marc-Yves Regis, photographer

coordinator of the program, is an architect specialized in the use of information technologies for the documentation and exhibition of cultural heritage. He holds an M.Sc. in historic preservation.

Photographer Marc-Yves Régis, a native of Haiti, is a photojournalist with the Hartford Courant and the author of three books.

SUGGESTED READING, LISTENING, AND VIEWING

The list of excellent print, audio, and visual materials on Haitian culture and history is very long. We have selected a few titles that reflect different aspects of the program's focus on Haiti's folklife, creativity, and the quest for freedom.

Reading

Aid to Artisans. 2003. *Artisans of Haiti*. Photos by Chantal Regnault. Hartford: Aid to Artisans.

Armand, Stéphanie Renauld. 1990. *A Taste of Haiti: Haitian Créole Cuisine*. Haiti: Stéphanie Renauld Armand.

Averill, Gage. 1997. *A Day for the Hunter, A Day for the Prey: Popular Music and Power in Haiti*. Chicago: University of Chicago Press.

Bell, Beverly. 2001. *Walking on Fire: Haitian Women's Stories of Survival and Resistance*. Ithaca: Cornell University Press.

Danticat, Edwidge. 2002. *After the Dance: A Walk through Carnival in Jacmel, Haiti*. New York: Crown Journeys.

Danticat, Edwidge, ed. 2001. *The Butterfly's Way: Voices from the Haitian Diaspora in the United States*. New York: Soho Press.

Fleurant, Gerdes. 1996. *Dancing Spirits: Rhythms and Rituals of Haitian Vodou, the Rada Rite*. Westport, CT: Greenwood Press.

Fouron, Georges, and Nina Glick Schiller. 2001. *Georges Woke Up Laughing: Long Distance Nationalism and the Search for Home*. Durham: Duke University Press.

Galembo, Phyllis. *Vodou: Visions and Voices of Haiti*. 1998. Berkeley: Ten Speed Press.

The Haitian Institute. 2001. *The Art and Soul of Haitian Cooking*. Kearney, NE: Morris Press.

McAlister, Elizabeth. 2002. *Rara!: Vodou, Power, and Performance in Haiti and its Diaspora*. Berkeley: University of California Press.

Listening

Rhythms of Rapture: Sacred Musics of Haitian Vodou. 1995. Washington, DC: Smithsonian Folkways CD 40464.

Caribbean Revels: Haitian Rara and Dominican Gaga. 1992. Washington, DC: Smithsonian Folkways CD 40402.

Viewing

Haiti Rising: Celebrating the First Black Republic. 1999. DVD Compiled and directed by Robin Lloyd and Doreen Kraft. Vermont: Green Valley Media.

The Divine Horsemen/ The Living Gods of Haiti. 1953. Filmed by Maya Deren. Burlington, VT: Mystic Fire Video.

Web Sites

There are several Haiti Web sites in English, Kreyòl, and French, and many compilations of Web sites on Haiti. Here again, while we could not hope to list all of them, we have listed some that are related to the program.

www.haiti-usa.org

Contains information on the Haitian diaspora. Produced by the Haiti Program at Trinity College, Prof. Robert Maguire, director.

lanic.utexas.edu/la/cb/haiti/

Contains links to several academic and cultural websites.

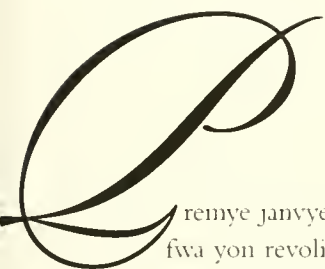
www.heritagekonpa.com/links.htm

Contains compilations of links from several Haitian and Haitian-American sources, including the sites of music groups and newspapers.

AYITI: LIBÈTE AK KREYATIVITE SOTI NAN MÒN RIVE NAN LANMÈ

GERI BENOIT, MONIQUE CLESCA, PATRICK DELATOUR, OLSEN JEAN JULIEN,
DIANA BAIRD N'DIAYE, AK PATRICK VILAIRE

TRADIKTÈ: TEDDY THOMAS, OLSEN JEAN JULIEN



Remye janvyè 1804, gen yon evènman san parèy ki rive nan istwa lemonn. Se premye fwa yon revolisyon esklav debouche sou kreyasyon yon peyi. Ansyen esklav sa yo, ki se yon gwoup desandan afriken, te reyalize pi gwo mouvman liberasyon ki janm fèt kont kolonizasyon ak lesklavaj.

Se konsa Ayiti te tounen dezyèm peyi nan Amerik ki te vin endepandan 28 ane sèlman apre Etazini. Pi ta, Ayiti te sèvi kòm enspirasyon epi ede pèp Amerik Latin. Karayib ak Afrik yo batay pou liberasyon. Kounyea, apre 200 ane, Ayiti ap kontinye fè nou sonje enpòtans libète, ansanm ak pri pou moun peye pou kenbe libète yo.

Nan lang Tayno yo, Ayiti vle di “Tè ki gen mòn”. Mòn Ayiti yo senbolize revòlt, rebelyon, ak rezistans, paske Tayno ak Afriken ki te chape sòti nan lanfè esklavaj la, te moute sou tè mòn yo pou al viv nan mawonaj epi al òganize rezistans. Se nan konsa yon lame ki te genyen ladan l bann mawon ki te sòti nan mòn yo, ansanm ak sòlda Tousen Louvèti ak Jan-Jak Desalin tap kòmande, te libere koloni franse yo te rele Sen Domeng lan. Tousen ak Desali te ansyen esklav tou.

Ayiti se yon peyi ki nan mitan lanmè Karayib ak nan pati nò Oseyan Atlantik. Ayiti pataje zile Kiskeya ak Repiblik Dominiken ki se vwazen li nan bò lès zile a. Lanmè jwe yon wòl enpòtan nan lavni ayisyen yo; li ba yo manje, epi li konekte yo ak lòt popilasyon ki nan zòn lan. Lanmè a sèvi an menm tan kòm baryè kont libète—paske prèske yon milyon Afriken te rive Ayiti anba chenn nan bato negriye, lè kolon Ewopeyen te mennen yo—epi lanmè a sèvi tou kòm yon wout pou jwenn libète, paske Ayisyen konn janbe dlo pou ale chache refij poutèt pwoblèm ekonomik ak politik kap kofre yo nan peyi yo.

Ayiti pase nan yon pakèt pwoblèm grav. Men Ayisyen tèlman renmen libète, sa ba yo enspirasyon epi sa ranfòse imajinasyon yo. Malgre pwoblèm yo kontinye genyen yo, epi anpil fwa ou ka menm di poutèt pwoblèm sa yo, Ayisyen konn kreye ekspresyon atistik ki gen anpil fòs nan mizik, penti, atizana, eskilti, achitekti, epi nan relijyon ak nan lang. Rankont ki te fèt ant kilti Tayno ak kilti Afriken, mete ak kilti kolon Ewopeyen yo, bay kòm rezilta yon kilti Kreyòl dinamik ki defini Ayiti jodi a. Se konsa Ayiti se youn nan peyi ki pi rich nan zafè kilti ak nan popilasyon l. Nan Festival Kilti Tradisyonèl Smithsonian pandan ane bisantnè a, se avèk vwa ayisyen yo epi ak sa yo kreye nou pral fete volonte enfatigab ki fè yo kontinye ap pwodui.

Lanmè enpòtan nan lavni ekonomik ayisyen e li konekte yo ak lòt pèp nan zòn nan. Foto koutwazi Marc-Yves Regis



TÈ AYITI

Dèyè mòn gen mòn.

Chifonnen yon fèy papye epi lage l sou yon tab; ou ka gen yon lide sou jan teren an ye nan peyi Ayiti: chenn montay, plenn, ak zòn kotyè. Gen senk chenn montay ki divize peyi a an twa rejyon: nò, sant, ak sid. Pifò popilasyon an viv nan kote ki pi plat yo. Ayiti, ki prèske menm gwo ak Merilann, avèk 2 milyon moun konsa an plis, mezire 27 500 kilomèt kare epi li nan pi gwo zile nan zòn Karayib la apre Kiba. Yo te konn rele Ayiti yon mèvèy nan Antiy yo poutèt li te gen anpil pyebwa yo ak bèl vejetasyon. Men depi nan tan kolonizasyon an, tè a an Ayiti sibi anpil move tretman, li viv yon istwa esplwatasyon san pran souf. Yo te konvèti plenn yo pou fè yo tounen plantasyon kann ak sizal; yo te koupe bwa nan forè twopikal nan mòn yo pou fè plas pou plante kafe. Nan pami lòt rezon ki fè tè a ap depafini, gen ekspòtasyon pyebwa twopikal depi peryòd kolonyal la, kantite moun nan popilasyon an k ap ogmante, gen moun vil yo ki bezwen plis chabon, moun ki ap okipe tè yo se pa yo ki reyèlman mèt tè yo, gen move metòd agrikilti, epi gen ewozyon sòl la. Pi gwo ekspòtasyon Ayiti genyen kounye a, se tè yo ki pral nan lanmè. Zòn nòdwès la prèske tounen yon dezè akòz anpil peryòd sechrès kote forè yo pèdi pyebwa. Kounyea, gen mwens pase 2 pousan nan peyi a ki kouvri ak pyebwa.

Ayisyen kap viv nan zòn kotyè yo pa viv menm jan ak moun lòt zile yo, oswa nan lòt kominote ki bò lanmè yo. Nan yon vilaj tankou Lili kote gen anpil aktivite lapèch, moun yo fè seremoni pou lanmè a ak pou lwa Vodou ki rete nan lanmè a. Menm si lanmè a pèmèt yo fè lajan pou yo viv nan peche pwason, moun Lili yo tankou anpil lòt moun ki rete nan zòn kotyè yo bati kay yo pou bay lanmè a do. Ou ka di gen anpil ladan yo ki bay lanmè a do nan sans yo pa angaje nan pwoteje li kont polasyon. Men, kit se Ayisyen ki rete nan peyi a, kit se Ayisyen ki rete nan peyi etranje, yo tout toujou di yo gen anpil afeksyon pou “Ayiti Cheri”. Menm lè yo kite tè a, Ayiti kontinye abite andedan yo tout kote yo ale.

YON ISTWA KI BOULVÈSE

Premye Ayisyen yo se Tayno Arawak yo. Te gen senk san mil Tayno konsa nan zile a nan fen kenzyèm syèk la. Tayno yo te yon popilasyon pezig ki te sòti nan Sid Amerik. Yo te pase nan Ti Antiy yo, pou vin rete Jamayik, Kiba, ak Ayiti. Pou manje, yo te fè lachas epi yo te peche pwason; yo te konn chante, ak resite poèm, ak danse pou chèf yo ak pou lespri yo te sèvi yo, yo te rele lespri yo zemès; yo te konn fè potri tou. Menm si lang yo te konn pale a pa te ekri, gen anpil nan mo yo te konn sèvi ki la toujou, epi ki sèvi anpil kounye a, tankou kasav, mabouya, mayi, wowoli, ak bayakou.

Tayno yo te gen yon sistèm gouvènman ereditè ki te gen kòm chèf yon kasik, e zile te divize an senk Eta (kasika). Youn nan kasik yo se te yon fanm ki rele Anakaona, se te chèf nan kasika ki te rele Zaragwa. Anakaona te yon gwo pretrès e li te konn fè pwezi tou. Li se yon pèsanaj ki gen anpil enpòtans e ki kòm sèvi yon modèl pou fanm nan peyi Ayiti. Gen plizyè lekòl ak magazen yo bay non li, epi istwa li pase nan anpil pwezi ak anpil chante.

Malè a koumanse lè Kristòf Kolon debake an desann 1492. Li ekri nan jounal pèsanèl li jan li te egare devan bèl mèvèy li wè an Ayiti, epi kalite bèl sab li te jwenn atè a lè li desann bato a. Li te egare tou devan chenn montay ki te kouvri ak forè zabriko, ak pye kajou, epi ak bèl pye flè tout koulè yo. Tayno yo, ki pa te sispèk kisa Kristòf Kolon te gen lide fè, te resevwa l ak anpil kè kontan. Panyòl yo chanje non zile la, yo rebatize l Ispanyola (ki vle di Ti Espay) epi yo oblije Tayno yo fè travay fòse pou fouye tè pou jwenn lò ba yo. Anpil nan Endyen yo revòlte epi yo ale kache nan mòn, epi al chache refij nan kav yo. Men anvan senkant an te pase, move kondisyon lavi, maladi, ak masak te depafini popilasyon Tayno a.

An 1502, pou ogmante kantite travayè yo, Panyòl yo mennen premye Afriken yo nan zile a pou travay kòm esklav. Lè anpil ladan yo te sove tou pou tounen Mawon nan mòn yo, se Tayno yo ki te montre yo kote pou yo kache. 2 gwoup sa yo te fè aktivite ansanm pou reziste kont esklavaj, e nan aktivite sa yo te gen anpil echanj kiltirèl ki te fèt.



Plante ak Moulin Kann pou fè sik se te prensipal sous richès nan peryòd kolonyal la. Foto koutwazi Marc-Yves Regis

Franse yo koumanse vini an Ayiti nan mitan 16yèm syèk la; pirat vini an premye, kiltivatè ak lòt kolon te rive apre epi, pandan ane 1660 yo, gen Kòporasyon Antiy Franse yo ki te rive. An 1697, Espay ak Lafrans siyen Trete Riswik, ki te bay Fransè yo yon tyè zile a, nan pati wès la. Franse yo moute yon sistèm esklavaj ak plantasyon ki te pi fewòs pase tout sa ki te genyen anvan, epi yo fè Ayiti, ki te vin rele Sen Domeng, tounen koloni franse ki te pi rich nan tan sa a, prensipalman avèk komès sik, men tou avèk komès kafe, koton, kakawo, digo, ak bwa ki gen anpil valè an Ewòp. Anpil nan gwo richès ki gen nan vil kotyè Lafrans yo, tankou Nantes, Marseille, ak Bordeaux, se Ayiti yo te sòti.

Plantè ki te sòti Sen Domeng, ansanm ak esklav yo te mennen avèk yo, te ede anpil nan devlopman kilti kann nan Lwizyàn, lè li te yon koloni franse; pi ta, revòlt esklav Sen Domeng yo te vin jwe yon gwo wòl nan pèmèt Etazini achte teritwa Lwizyàn yo.

Apre Revolisyon ki te fèt an Frans an 1789 la, kondisyon yo pral pèmèt ti rebelyon esklav ki te gaye nan tout koloni an tounen yon ensireksyon jeneral esklav an 1791.

Gen yon rezon ki fè fanm nan peyi Ayiti gen anpil kouraj. Sa pa koumanse jodi a. Sa koumanse depi Anakaona, ki te yon rèn Tayno. Nou konnen se Tayno ki te rete Ayiti anvan Panyòl yo te vini. Te gen plizyè zòn, avèk yon wa nan chak zòn. Anakaona te madanm youn nan wa sa yo... Lè Panyòl yo debake Ayiti, Tayno yo resevwa yo bra louvri. Men sa Panyòl te vle, se lò. Yo fè Tayno yo fè travay fòse pou jwenn lò a. Panyòl te brital.... e Tayno yo te koumanse revòlte. Mari Anakaona se te youn nan wa ki te deside goumen kont Panyòl yo. Anakaona limenm te yon powèt epi li te konn chante. Men li te kole zepòl ak mari l pou ba li tout sipò li kapab. Lè Panyòl yo touye mari a, Anakaona kontinye lit la. Fanm sa a te gen kouraj. An verite! Li te brav tout bon vre. Li di lòt moun antre nan batay pou goumen kont Panyòl yo; li òganize moun, epi li fè plan batay pou defann tè yo. Men Panyòl yo te gen bon jan zam nan men yo. Anakaona te manke zam. Yo fè l prizonje epi yo touye l tou. Nou se pitit Anakaona. Lè w gade istwa nou – nan batay kont anvayisè yo, nan lagè pou endepandans nou, epi nan tout sa ki rive apre yo – te gen fanm ki te kole zepòl ak gason pou pote kole avèk yo. Men yo pa di anpil bagay sou fanm sa yo nan istwa nou. Se non mari yo sèlman yo nonmen—sòf lè se fanm ki rakonte istwa yo.

Pawòl Josie, ki parèt nan liv Beverly Bell, *Walking on Fire: Haitian Women's Stories of Survival and Resistance* [Mache sou Dife: Istwa lavi ak rezistans Fanm Ayisyen.] Ithaca: Cornell University Press, 2001, paj 1-2. Nou gen pèmisyon pou enprime tèks sa.

Santiman nasyonalis ki te devlope nan moman an te brase angajman ki pran nan seremoni Vodou yo epi kontre ak aksyon rasis ki te konn fèt nan koloni a. Nan moman boulvès sa a, Touden Louvèti pran kòmmanman yon lagè vanyan ki dire lontan kont Franse yo, jouktan yo fè l prizonnye epi yo depòte l pou voye fèmèn l an Frans an 1801. Jan-Jak Desalin, Anri Kristòf, ak Aleksann Petyon te kontinye goumen pou libète epi yo bay lame Napoleon an youn nan pi gwo kal lame sa a te janm pran. Nan tout koloni franse nan Karayib la, se Ayiti sèlman ki te rive gen laviktwa nan yon revolisyon esklav.

Ayiti vin tounen yon peyi endepandan, e li deklare esklavaj ilegal. Nan moman an se sèl peyi nan emisfè lwès la kote esklavaj te ilegal. Lè Simon Boliva, ki te dirije pwosesis liberasyon nan pifò peyi nan Sid Amerik la, te jwenn refij an Ayiti an 1815 li te resevwa materyèl ak sòlda pou kontinye goumen kont kolon Panyòl yo. Ayisyen yo te fè l pwomèt yo pou l libere tout esklav nan koloni ki ta pral vin endepandan yo. Egzanp Ayiti a te enspire revòlt esklav Ozetazini e, kòm pouvwa kolonyal ewopeyen yo ansanm ak Etazini te pè pou revòlt yo pa gaye nan lòt kote, yo te refize rekonèt endepandans Ayiti ofisyèlman. Se sèlman an 1862, pandan Lagè Sivil la, Etazini te chanje pozisyon l.

Revolisyon esklav yo te mennen nan endepandans e li te pote anpil chanjman nan repatisyon tè nan peyi Ayiti. Nan tan kolonyal, plantasyon yo se te gwo pwopriyete kolon franse ki te plante yon sèl danre sou yo, swa kann, swa kakao, swa kafe, elatriye. Apre endepandans lan, tè yo chanje mèt e pratik agrikòl yo vin chanje. Anpil nan tè yo te divize an ti teren yo te bay sèten nan ansyen sòlda ki te goumen nan lagè revolisyonè a. Anpil nan ansyen esklav yo vin tounen peyizan ki travay sou tè yo. Jis jounen jodi a, menm si zòn lavil yo vin gen anpil moun, menm si ranman tè a ap bese jou apre jou, majorite popilasyon an toujou travay latè. Yo kiltive manje tankou mayi, pitimi, ak diri. Nan mòn ki pi wo yo, kiltivatè yo plante yannm, patat, ak lòt legim. Nan depatman Nò, Sid ak Grandans, yo toujou kontinye plante kafe.

Ayiti te kontinye rete endepandan, eksepte pandan peryòd 1915–1934 lè Etazini te okipe l. Ayisyen yo te batay san pran sou kont okipasyon ameriken an. Okipasyon sa a te lakòz anpil chanjman an Ayiti. Ameriken yo te reyòganize sistèm defans peyi a ansanm ak rezo wout yo, epi yo te louvri gwo pwodiksyon faktori, reyòganize orè travay yo, epi yo te bati yon sistèm transpò tounèf ki te gen ray tren ladan l tou. Kòm rezilta, nan mwens pase 20 an, okipasyon an te atake epi chanje anpil aspè nan kilti peyi Ayiti.

Sosyete ayisyen an te leve kanpe pou defann epi prezève kilti peyi a anfas menas okipasyon te reprezante pou kilti tradisyonèl yo. Youn nan rezilta leve kanpe sa se yon mouvman endijenis ki konsantre prensipalman sou eritaj Afriken ak Tayno ki nan rasin pèp ayisyen an, epi ki ap chache nouvo valè li ka jwenn nan istwa peyi a pou rekanpe idantite kiltirèl Ayiti. Mouvman endijennis la se yon branch nan yon gwo mouvman kiltirèl ki genyen ladan l penti, eskilti, mizik, literati, prezèvasyon moniman istorik ak sit akeyolojik, epi rechèch sistematik sou istwa, etnoloji, lang, ak antwopoloji. Leve kanpe sa te pèmèt valorize Vodou ak lang kreyòl la.

An 1957, gen yon doktè an medsin ki rele Franswa Divalye ki te pase kòm prezidan nan yon eleksyon fò mamit. Kòm entèlektiyèl, Divalye te nan mouvman endijennis la, men kòm prezidan li mete youn nan diktati pi fewòs ki te janm genyen nan istwa Ayiti. Sou gouvènman. Divalye a gen plizyè dizèn milye Ayisyen yo touye, oubyen yo fè disparèt, oubyen ki mouri nan prizon paske yo te goumen pou libète. Yon pakèt Ayisyen te pati lè sa a pou Etazini, epi jodi a, gen prèske yon milyon Ayisyen ak desandan yo, ki Ayisyen–Ameriken, ki rete nan vil Ozetazini tankou New York, Miami, Boston, ak Washington D.C. Se pandan peryòd sa a tou plizyè santèn pwofesyonèl ayisyen te ale nan kèk peyi Afrik ki te fèk gen endepandans yo, pou travay kòm fonksyonè ak pou ede nan tranzisyon pou sòti nan kolonizasyon epi antre nan libète. Divalye te remèt pouvwa a bay pitit gason l, Jan-Klod. Divalye ak pitit li a te kenbe pouvwa a pandan 30 an.



Kreyativite atis ayisyen yo rete pèmèt yo kole ak realite yap viv la. Penti sa moutre jan yon pwogram aksyon sivil gouvènman an frape imajinasyon atis la. Foto koutwazi Marc-Yves Regis

An 1987, apre yo te fin leve kanpe kont Divalye, majorite Ayisyen yo te vote pou yon nouvo konstitisyon ki te defini yon chapant jiridik pou ede peyi a antre nan demokrasi ak nan devlopman ekonomik. Konstitisyon an tabli yon nouvo sistèm gouvènman ki pèmèt plis patisipasyon sitwayen epi plis garanti pou libète sivil ak libète individyèl yo, epi li abòde pwoblèm devlopman ekonomik yo. Sèlman, jouk jodi a, li pa rive tabli yon baz pou establite politik. Si w gade depi Konsèy Nasyonal Gouvènman (KNG) ki te ranplase Divalye an fevriye 1986 la, pou rive nan dat prezidan Jan-Bètran Aristid te tonbe an fevriye 2004 la. Ayiti pase 10 prezidan. Batay pou vin prezidan ki pran plis enpòtans pase devlopman ekonomik mennen nan move jesyon, koripsyon, vyolasyon dwa moun, asistans etranjè ki pa regilye, epi yon endiferans pou pwoblèm ki pi fondamantal yo tankou ogmantasyon popilasyon an, pifò popilasyon an kap viv yon mizè ekstrèm ak degradasyon anviwonman an.

Dènye evènman ki rive Ayiti yo montre pandan 200 ane ki pase yo, malgre eksperyans istorik ki difisil yo, Ayisyen pa pèdi kreyativite yo epi yo toujou pare pou batay pou libète. Potansyèl kiltirèl ekstrawòdinè sa a se pote mitan espwa Ayisyen yo pou konstui demokrasi epi devlope peyi a pandan 21yèm syèk la.

KREYATIVITE: YON ERITAJ KI VIVAN

Gen anpil fason Ayisyen itilize kontinye montre kreyativite yo. Nou pale sou mizik, achitekti, ak reliyon nan lòt atik apa. Nan travay vizyèl ak travay plastik atis konn fè, ou ka jwenn yon fòm kreyativite ki sòti nan mizè moun yo ap viv la. Se konsa anpil fwa atis ak atizan ayisyen yo konn transfòme epi remete lavi nan bagay lòt moun voye jete, tankou vye kabirèt, materyèl kwizin ki defòme tankou vye chodyè, gren kiyè, oswa bidon plastik, mamit lèt, bouchon boutèy, elatriye. Ayisyen yo toujou ap chache nouvo materyèl ak nouvo fòm pou libere kreyativite yo e an retou se kreyativite sa a ki ranfòse libète yo.

Sektè ki dinamik nan ekonomi peyi Ayiti pa anpil men Atizana se youn ladan yo. Nan vil Jakmèl, youn nan aktivite ki cho epi ki gen anpil avni se travay atis yo fè ak papye mache. Anvan, papye mache te koumanse sèvi pou fè bèl mas pou madigra nan kannaval. Men papye mache te vin tounen yon endistri tout bon lè atizan te koumanse fè glas pou moun gade figi yo, epi ti tapi pou tab, bòl, mèb, ak lòt bagay pou moun sèvi oswa dekore kay yo. Yo sèvi anpil ak pay tou pou fè panye ansanm ak lòt atik pou vann. Avèk enfluyans tradisyon Tayno,

Afriken epi Ewopeyen yo, gen plizyè kalite pwodwi yo fè nan tout peyi a, dapre kalite pay yo jwenn nan zòn lan ak dapre sa kliyan yo bezwen. Menm jan ak tisaj, eskilti sou bwa se yon fòm travay atis ansyen ki pran moso nan tradisyon Tayno, Afriken, ak Ewopeyen yo. Kòm li vin pi difisil pou jwenn pyebwa tankou bwadchèn ak pye kajou, matyè premyè yo vin manke, men atizan yo kontinye ap travay. Nan magazen atizan yo, ou ka jwenn achte monti an bwa eskilte, chandelye, bòl, ak kabare. Yo fè potri nan zòn ki genyen anpil ajil yo.

Nouvo fòm ekspresyon atistik kap parèt yo, kit se metal dekoupe, penti oubyen tap-tap, kontinye moutre jan atis yo gen kapasite itilize imajinasyon yo. Travay an metal yo se pa eskilti, men se travay ki fèt ak fèblan ki sòti nan dwoum yo plati. Travay metal sa fèt pi plis nan zòn Kwa Dèbòukè, ki pa lwen Pòtoprens. Moun ki te koumanse fè kalite travay sa a se Jôj Lyoto, yon atizan ki te konn travay ak metal pou fè kwa ansanm ak lòt dekorasyon pou sinitiyè nan zòn nan. Kounye a gen anpil atis ki gen talan ki fè bèl travay ak teknik sa a.

Tablo ayisyen yo gen gwo repitasyon nan peyi etranje, epi yo vann yo byen nan tout kwen lari, menm nan ti vil yo. Tradisyon penti an Ayiti gen

plizyè syèk men se an 1944, apre kreyasyon yon sant espesyal pou atis ki rele "Centre d'art", moun toupatou sou latè vin konnen bèl penti popilè Ayisyen. Se yon ekip atis pent, eskiltè ak ekriyen ki te fonde sant sa pou ankouraje travay atis nan popilasyon an ki pat suiv yon antrènman nan lekòl pou atis. Atis sa yo te rive moutre bèl travay yo ka fè lè yo itilize istwa peyi yo, reyalite lavi yo, ak rèv kòm sous enspirasyon yo. Jodia penti popilè prezan nan anpil aspè lavi Ayisyen. Yo itilize yo nan pankat, nan panno piblisite, nan dekorasyon kay, nan gafiti politik epi nan tap-tap yo.

Tap-tap yo se kamyonèt ki sèvi pou transpò piblik prensipalman nan rejyon Pòtoprens lan. Atis pent ak eskiltè yo transfòm kamyonèt sa yo pou fè yon seri bèl pwodui atistik mobil ki ekspriye yon seri lide pa ekzanp sou lavi a, sou fanm ak sou relijyon.

Pwoteksyon richès kiltirèl an Ayiti merite yo ba li yon gwo priyorite. Se youn nan aktivite ki kapab ede ranfòse sans idantite nasyonal ak kiltirèl popilasyon an, espesyalman lè gen tout fòs sa yo k ap goumen nan peyi a. Sa ka pèmèt jwenn anpil enfòmasyon sou istwa epi ede nan devlopman yon politik touris kiltirèl la ki ta kapab pote anpil resous Ayiti bezwen, epi pèmèt anpil moun jwenn libète ekonomik yo.

Yon tap-tap ki fè transpò ant anba lavil Pòtoprens ak zòn Kafou fèy ki nan sidès kapital la. Foto koutwazi: Marc-Yves Regis



Mizik

Gen moun ki di toujou gen revolisyon k ap fèt nan peyi Ayiti depi 200 an. Si se vre, revolisyon sa gen yon mizik ki akonpaye li: yon mizik ki kòmanse ak son tchatcha kasik Tayno yo; epi ki gen envokasyon lespri Vodou pou gerizon ak pou lagè nan kout tanbou ak nan chante rada ak petwo yo; epi ki kontinye fè tandè apeti libète atravè chante pwent nan Kanaval ak nan rara yo, nan kadans konpa yo, nan bèl chante tris twoubadou yo, ak nan son mizik rasin ki mache nan kò tout moun. Ayiti bay prèv li se yon bon teren pou revolisyon, ansanm ak pou bon rekòl nan kreyativite mizikal paske li se yon tè anpil kouran kiltirèl te wouze pandan tout istwa li.

Dapre yon etnomizikolojis ayisyen ki rele Edi Liben:

Sa ki te kreye mizik Ayiti, se yon seri sikonstans eksepsyonèl dramatik. Dis ane apre yo te rive nan zile a, espayòl yo te deside voye chache Afriken. Apre jenosisd fewòs ki te prèske fini ak Tayno nan fòse yo travay di nan fouye min lò, espayòl yo te bezwen jwenn yon lòt popilasyon travayè pou fè koloni a vin rantab pou yo. Nou panse mizik te toujou la nan lanfè ki te genyen nan koloni Sen Domeng lan. Ki jan pou esklav yo ta ka viv san mizik nan kondisyon yo te oblije yo ekziste menm jan ak bèt? Men mizik ki te vin parèt nan sosyete sa a te sòti nan yon pakèt melanj ki te genyen anpil kadans ak anpil koulè.

Dapre Edi Liben, mizik Ayiti a se yon mizik kreyolize—tankou anpil lòt bagay ou jwenn Ayiti, se yon sentèz mizik Tayno, Afriken, ak Ewopeyen ki te sòti nan plizyè rankont ki souvan te fèt nan vyolans. Guido—ki se yon po kalbas yo grate pou fè yon son—po lanbi, epi tchatcha, ki sèvi toujou nan mizik sakre Ayiti, se enstriman mizik ki fè sonje mizik premye popilasyon Taino yo te konn jwe Ayiti. Mizik yo a, ki sikile nan tout zòn Karayib la, makonnen ak rit tanbou ki te sòti nan Afrik Wès ak Afrik Santral, epi mizik sa a donnen nan tout kwen mòn kote Tayno lib yo ak desandan



Lidè rara kap pare pou bay yon cho ak frèt-kach.

Foto koutwazi Chantal Regnault

Afriken yo (Mawon) te mete ansanm pou refize asepte esklavaj, lè yo te pale youn ak lòt sou jan yo konprann lavi a.

Kote ou reyèlman rekonèt sous afriken nan mizik ak nan dans ayisyen yo, se nan tradisyon mizik sakre Vodou yo. Gen plizyè tanbou, plizyè kadans, ak plizyè fòm dans sakre ki gen orijin yo an Afrik—rit Kongo, rit Ibo, rit Rada (Yowouba oubyen Fon), epi rit Senegal yo.

Lè mizik pou dans ansanm ak enstriman mizik ki te sòti Ewòp yo te rive nan koloni Ispanyola, kout tanbou ak chante afriken te transfòme yo. Maryaj dans sosyal Oksidantal yo ak mouvman dans Afrik yo te bay dans ki rele chika, kalinda, ak mereng yo. Dans ak mizik ki te sòti nan zòn riral Lafrans ak Angletè yo—tankou kontredans, kadriy, pòlka, ak mazouka—te pase nan yon transfòmasyon menm jan ak dans aristokrasi wayòm Ewòp yo, tankou menwèt ak vals. Esklav yo te aprann dans sa yo nan koloni a lè yo te ale nan banmboula, ki te yon fèt kolon yo te pèmèt yo fè chak semenn pou danse ak defoule kòlè yo, pou fristrasyon yo te sibi nan esklavaj la. Genyen nan ansyen fòm dans ak mizik sa yo moun bliye jodi a nan Ewòp, men yo toujou la nan kèk zòn riral nan

peyi Ayiti. Mizik sa yo, ki te sòti Ewòp, te re-
janse epi "Afrikanize" anpil anvan yo te antre
nan repètwa chante Vodou ak chante rara yo.

Yo ekri anpil sou mizik rara. Rara yo se
bann a pye ki sanble anpil bann kanaval yo.
Peryòd rara yo kòmanse depi apre kanaval pou
rive nan semen vandredi sen. Tankou kanaval,
anpil moun nan rara degize, se yon egzibisyon
nan lari ak anpil teyat, mizik, dans, chante pwent,
ak yon seri komantè sou lavi sosyete a ki montre
je patisipan yo klere. Menm si kanaval—espesyal-
man kanaval Jakmèl la—rale moun ki nan tout
klas sosyal, san bliye Ayisyen ki fè ale vini oubyen
ak Ayisyen Ameriken ki vin vizite Ayiti, anpil
moun konsidere rara tankou yon aktivite pou
moun ki pa gen mwayen. Nan travay rechèch li
fè sou rara, Elizabeth McAlister, jwenn chante
rara ki eksprime pwotestasyon sosyal sou fòm
voya pwent oubyen ki vlope nan pawòl betiz. An
menm tan, li wè nan rara yo yon seri travay mis-
tik serye nan kad yon batay kont move zè ki ka
soti nan lòt bann rival yo. Mizik rara yo reprann
epi alimante mizik vodou yo. Yo se yon fòm
mizik popilè ki fèt pou selebre tradisyon ayisyen
e yo reflete anpil tradisyon ki soti an Afrik.

Ni konpa ni mizik rasin pale tou sou ke-
syon politik ak sosyal. Dapre sa etnomizikolojis
Gage Averill ekri, gen mizisyen ayisyen poli-
tisyen yo konn pa renmen, epi yo konn fè
arete oubyen touye yo. Konpa ak mizik rasin
se yon mizik transnasyonal ki enfliyanse, epi ki
sibi enfliyans mizik ki sòti nan tout direksyon
nan Atlantik la, depi djaz ameriken pou rive
nan rege, kalipso/soka, ak mizik Afwo-Kiben.

Yon ekzanp achitekti tradisyonèl an Ayiti. Foto Patrick Vilaire



Achitekti

Achitekti se youn nan dimansyon ki pi enpòtan
nan eritaj kiltirèl Ayiti. Anvan Endependans lan
an 1804, administrasyon ak ekonomi koloni an
te konsantre nan zòn bò lanmè yo, pou fasilite
komès. Yo te bati fòtifikasyon pou defann vil ki
bò lanmè yo ak pò yo; apre sa, kolon yo antre
pi fòn pou bati kay pou yo abite epi kote pou
esklav rete sou plantasyon yo. Mawon nan mòn
yo, ki goumen kont sistèm kolonyal la pandan
plizyè syèk, te bati ti kay ak materyo ki te
genyen kote yo ye a—tankou bwa, labou,
banbou, ak fèy. Fòm ti kay sa yo te sòti ni nan
tradisyon Afriken yo ni nan tradisyon Taino yo.
Kay la sitou sèvi pou sere bagay enpòtan fanmi
an, pou dòmi, epi pou pwoteje moun ki viv
ladan l yo kont move zè. Kay la se eleman
santral yon lakou ki sèvi kòm espas kote anpil
nan relasyon sosyal yo devlope.

Endependans lan te kreye kondisyon
favorab pou yon evolisyon enpòtan nan
achitekti an Ayiti. Ekzanp ki pi vizib nan
evolisyon sa se fò yo. Nan bezwen yo te
genyen pou defann peyi a kont retou posib
kolon franse yo, jeneral lame endijèn yo te
bati ven fò sou tèt mòn ki pi wo nan peyi a.
Sitadèl Anri Kristòf la se youn nan fò sa yo.
Kristòf te fè bati fò sa pandan li te wa nan zòn
nò a. Ansanm ak fò yo gen kat nouvo vil ki te
konstui: Petyonvil, Tò, Milo, Machan Desalin.
Yon lòt kote, moun ki te lib epi ki te gen
pwopriyete yo te kapab bati kay ki pi gwo, pi
solid. Lakou a te tounen yon pi gwo espas ki
te genyen pou aktivite sosyal ak komèsyal, pou
fanmi ak pou vwazen yo, yo te ka gen yon
ounfò pou fè seremoni vodou.

Achitèk ak prezèvasyonis ayisyen yo kòmanse
etidye kijan popilasyon an aplike presip achitekti
tradisyonèl yo pou rezoud pwoblèm nan vil yo
tankou pwoblèm moun pil sou pil, polisyon, epi
lòt kondisyon sosyal ak ekonomik ki difisil.
Resiklaj materyèl tankou vye kawoutchou ak
gode plastik pou sèvi kòm po flè, ansanm ak
aktivite dinamik ki eskiste nan lakou nan vil ak
nan katye popilè ayisyen yo, se egzant ki moutre
achitekti tradisyonèl la ap kontinye enfliyanse jan
moun bati kay nan peyi dAyiti.



Devlopman kreyativite timoun yo se avni kilti rezistans la nan peyi dayiti. Foto koutwazi Chantal Regnault

LESPRI LIBÈTE AK KILTI REZISTANS

Revolisyon 1804 la ki rejte esklavaj epi chache chemen libète ak egalite kite yon mak ki pap janm efase nan istwa Ayiti ak nan istwa lemonn. Ane bisantnè Endependans Ayiti a (ki se ane UNESCO deklare "Ane Entènasyonal pou Komemore Lit pou abolisyon Esklavaj" la) se yon kafou enpòtan pou Ayiti, paske pèp ayisyen ap kontinye chache yon libète ki sanble yon rèv ki difisil pou reyalize.

Ayiti: Libète ak Kreyativite soti nan mòn rive nan Lannè bay yon chans espesyal pou atis ak atizan yo montre kilti yo, ki makonnen ak rezistans kont opresyon epi ak tradisyon kreyativite pèp la. Moun ki vin vizite festival la pral kapab patisipe nan pwosesis kreyatif la, an menm tan yo pral kapab pale ak atizan yo epi gade kijan yo metriz travay yap fè a. Yo pral pote yon kontribisyon nan amelyore kondisyon ekonomik pèp Ayiti a nan achte bèl travay atis yo fè, pa sèlman pou pwòp plezi yo, men tou kòm yon jès solidarite.

Festival la reprezante tou yon opòtinite enpòtan pou Ayisyen-Ameriken. Depi anpil Ayisyen te koumanse vini Etazini pandan ane 1960 yo, Ayisyen vin fòme yon pati nan popilasyon Etazini a an jeneral. Festival sa a pral mete kilti yo an valè epi li pral konfinie kontribisyon yo pote nan lavi moun nan Etazini. Pou jenn Ayisyen ki pa konnen peyi papa ak manman yo, festival la pral ede yo konprann eritaj yo genyen, ki pa menm ak eritaj lòt kote epi ki dwe ba yo fyète.

Nou ta renmen wè *Ayiti: Libète ak Kreyativite* soti nan mòn rive nan Lannè antre nan santiman moun ki vin vizite Festival la, epi ede yo konprann pi byen kontribisyon Ayisyen pote nan kilti lemonn, ansanm ak enpòtan libète kòm yon bousòl pou pèp ki vle viv nan diyite.


Geri Benoit se li ki ap dirije komisyòn ayisyen pou Festival la, li se Direktè Ekzekitif IFE (Institit Femmes Entrepreneurs), yon ONG ki gen pou objektif patisipe nan rekonstui ekonomi Ayiti. Patrick Delatour se yon achitekt, Ekspè nan konsèvasyon moniman istorik an Ayiti depi plis pase 20 an, kòm kiratè li patisipe nan defini patisipasyon Ayiti nan Festival la epi òganize prezantasyon pwogram nan. Patrick Delatour te kiratè pou Smithsonian nan youn ekzibisyon sou Sitadèl Henry Christophe (moniman ayisyen Inesko klase kòm patrimòn limanite). Patrick Vilair se kiratè pwogram nan tou menm jan ak Patrick Delatour, li se direktè Biwo Etnoloji an Ayiti. Patrick Vilair gen youn eksperyans entènasyonal kòm eskiltè, edikatè e kòm moun ki travay nan devlope pwòje pou pote dlo ak kouran elektrik nan diferan zòn pwovens an Ayiti. Doktè Diana Baird N'Diaye, travay pou Smithsonian kòm espesyalis nan kesyon fòklò ak antropoloji kiltirèl. Diana se kiratè pwogram nan tou. Diana travay kòm kiratè depi plis pase 20 an, li reyalize anpil pwogram ekzibisyon pou prezante richès kiltirèl an Afrik ak nan Karayib la. Youn nan ekzibisyon sa yo kiibliye sou entènèt rele "Creativity and Resistance: Maroon Culture in the Americas" (Kreyativite ak rezistans: Kilti Mawon an Amerik). Olsen Jean Julien travay pou Smithsonian kòm kowòdonatè patisipasyon Ayiti nan Festival la. Olsen se yon achitekt ki espesyalize nan itilize teknoloji enfòmasyon ak komunikasyon pou konsèvasyon eritaj kiltirèl. Monique Clesca se youn espesyalis nan komunikasyon ki ekri atik sou kilti, timoun ak diva famm. Monique fèk publiye youn wòman ki rele, *La confession*.



NUESTRA MÚSICA

Music in Latino Culture

DANIEL SHEEHY



Over forty million people of Hispanic descent make the United States their home. One out of eight Americans uses such labels as *hispano*, Latino, *tejano*, Chicano, *mexicano*, Nuyorican, Cuban, *nuevomexicano*, *salvadoreño*, and *colombiano* to point to their Spanish-speaking heritage in Latin America or the United States. Front-page news proclaims Hispanics the largest minority group and the fastest-growing segment of the population, having more than doubled since 1980 and accounted for half the total population growth since 2001. In the past decade, the highest rates of Hispanic growth have been not in California, Texas, New York, Miami, Chicago, and other long-time Latino strongholds, but in states such as Arkansas, Indiana, Michigan, North Carolina, Virginia, and Wisconsin. Hand in hand with the burgeoning Latino population has come an equal infusion of Latino music, usually called *música latina* in the windows and bins of record stores.

If you are not Latino but have ever moved to the rhythm of salsa music, sung “Cielito Lindo” (“*Ay, ay ay ay, canta y no llores*”), seen the film *Buena Vista Social Club*, heard pop singer Linda Ronstadt’s concerts of Mexican *ranchera* music, enjoyed the late Tito Puente’s Latin jazz, or taken a salsa aerobics class, you have experienced the major impact of Latino music that has spread through the electronic media and pop culture. But *música latina*’s presence in the English-speaking media only hints at the real explosion of the music in the United States and its importance in the lives of Latinos. In the United States, a “parallel universe” of Latino performance exists alongside the English-dominant mainstream. The creation of the Latin Grammys in 2000 marked the new, permanent prominence of Latin music on the North American scene. Latin divisions of the major record labels (e.g., Sony Discos and EMI Latin) have tapped the buying power of Hispanic listeners, estimated at \$580 billion in 2002 and projected to be \$926 billion by 2007. U.S.-based Spanish-language television networks Univisión and Telemundo bring musical programming from the United States and Latin America into the homes of millions of viewers. Spanish-language stations claim increasing space on

(Facing page) In the rural community of Malaga in California’s San Joaquin Valley, mariachi musicians accompany a procession celebrating the feast of the Virgin of Guadalupe.

Photo by Eric Paul Zamora, courtesy Amy Kitchener

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AM and FM radio dials, with the Hispanic Radio Network, the nonprofit satellite Radio Bilingüe, XM satellite-radio Spanish channels, and other national broadcasters heard by millions of people over hundreds of stations. Concerts promoted entirely to Spanish-speaking audiences attract audiences in the tens of thousands. The Latin music and media industries are a powerful presence in American life, and their influence is increasing.

But if you look beyond the glitzy veil of pop culture, you will find something much grander—dozens of musical styles from many cultures; music played for religious ceremonies, in the privacy of homes, at birthdays, weddings, Latin American independence days, and many other community occasions; music made by and for young Latinos; music recalled by older generations; music that represents generations-old heritage; and music that speaks to the changing panorama of contemporary American life. A close-up view of music in the lives of individuals and communities reveals rich details about the role and importance of music in Latino life. When professional Broadway theater musician Juan Gutiérrez moved to New York from Puerto Rico, for example, he looked for other musicians from the New York barrio. Revisiting the roots of the percussive sounds of Puerto Rican *plena*, he was buoyed by the joy and relief of “finding

himself” and connecting with his cultural “home,” as well as by the engaging aesthetic and challenge of the music itself. He abandoned the Broadway-show orchestra pits and organized Los Pleneros de la 21, a groundbreaking group that served as the model for dozens of others, from the East Coast to Chicago to Texas.

The sounds of *música latina* and the voices of musicians themselves help us understand the struggles, aspirations, and joys of Latinos in the process of making the United States their home. Nati Cano tells another of these stories. A pioneering mariachi musician in the United States since the 1960s, Cano speaks of his life’s work in music as a struggle against the class bias he experienced in Mexico and the racial prejudice he felt in the United States. He remembers being on tour in Lubbock, Texas, in 1965, where a restaurant waiter told him, “Look buddy, we don’t serve Mexicans.” It reminded him of the painful time when, as a young boy, he would play mariachi music with his father to support the family, and a sign at the entrance of a local bar said:

WOMEN, MEN IN UNIFORM,
SHOE-SHINE BOYS, STREET
VENDORS, MARIACHIS,
AND DOGS NOT ALLOWED.

At the hotel that night, he recalled he could not sleep, and he told a friend, “‘You know what? One day I’m going to have a place. It’s going to be a place where people of all colors will go, of all flavors, from all countries will come to see us.’ And that day, La Fonda was born.” Nati Cano’s efforts to instill the highest performance standards in his Mariachi Los Camperos have opened the doors of the most prestigious concert halls in the United States and Mexico, and his Los Angeles restaurant, La Fonda de Los Camperos, attracts people “of all flavors” and has been a model for other mariachi dinner restaurants in the Southwest.

Nati Cano warms up backstage at Radio Bilingüe’s ¡Viva El Mariachi! Festival in Fresno, California.

Photo by Daniel Sheehy





Members of the Latino community in Manassas, Virginia, applaud the mariachi musicians during a Mass celebrating the feast of the Virgin of Guadalupe. Photo by Charles Weber

MUSIC AND U.S. LATINO IDENTITY: LA MÚSICA ES MI BANDERA

ENRIQUE LAMADRID

Like the spices and salsas that bring our senses to life and remind us who we are, music is a staple of our daily existence, as essential as bread, tortillas, plantains, potatoes, and beans and rice. In the plethora of sounds that advanced technological societies serve up to us, we choose what we hear, just as we choose what we eat. We remember where we come from by listening and savoring our roots, the rhythms and melodies that our families give us. We realize where we are by turning on the radio, by opening our ears and hearts to what surrounds us. As the Puerto Rican and Cuban musicians say in New York City, "*La música es mi bandera*," music is my flag.

My own corner of the Hispanic world is New Mexico, with its deserts and mountains and valleys. Here the oldest music is also the most cherished. The *alabado* hymns, from the 16th century, are sung on holy days by entire communities in solemn antiphony. The ancient stories unfold as the communal choruses answer. Melodies vary from valley to valley. You can tell where someone is from by how they sing. In the north, *alabados* are stylized with melismatic flourishes. Across the mountains on the plains, the same lyrics are sung plain and unembellished, with melodies and tempos that wander like the wind.

Secular music celebrated by the same communities also has many layers. *Corrido* ballads memorialize historic episodes. The *canción* or lyrical song, with its expressions of love and life and death, is accompanied by *ranchera* and mariachi music. Although brought to the northlands by radio, film, and records, this music becomes New Mexican in its

arrangements, which favor trumpets and saxophones over the accordions of Texas. Unlike the Top 40 or hit parade, heritage music tends to be intergenerational in appeal. The newest music on the radio often features traditional *corridos* and folk songs such as *relaciones*, the satirical songs of children.

Our cultural past and present is embedded in our music. The old *indito* songs emulate the melodic scales of our Native American neighbors. The melodies of the traditional *matachines* dance contain the rhythms of the *son*, our living contact with pan-African culture. Recently, the South American *cumbia* has increased that presence, penetrating the *ranchera* sensibility with its exotic rapture. The intercultural experience of daily life in the United States is also saturated by mainstream popular musics, from country to rock, pop, and hip-hop. Our own artists adapt them with bilingual lyrics and an intercultural aesthetic. The Chicano list of oldies also includes bebop classics and '50s rock and roll.

Musical tastes vary by generation, by class, by occupation, and by rural or urban settings. Just as everywhere else in America, members of the same family are both united and divided by their musical preferences. One of the truest measures of the health of our musical identity comes from the comparison of what we consume to what we produce. Singing it makes it more truly ours. The music we most identify with, the songs that most lift our spirits, tell us most about who we are. Varied and multicolored, "*La música es nuestra bandera*," music is our banner, our joy, our soul.

The many layers of musical culture in New Mexico have always fascinated Enrique Lamadrid, who teaches folklore in the Spanish & Portuguese Department of the University of New Mexico.



Karol Aurora de Jesús Reyes records for Smithsonian Folkways Recordings in Puerto Nuevo, Puerto Rico. Photo by Daniel Sheehy

Like Cano, Roberto Martínez, a veteran singer, guitarist, and composer from Albuquerque, New Mexico, saw in his own New Mexican Hispanic traditional music a way to strengthen the social struggle against racism. When, during the 1960s, discrimination in his workplace shocked and outraged him, one of the ways he fought back was by writing and recording *corridos* (narrative ballads) that enshrined important events of Hispanic New Mexico. One was the “Corrido of Daniel Fernández” that recounted how, during the Vietnam War, Fernández threw himself on a live grenade to save the lives of his buddies.

Many grassroots Latino musical traditions have enjoyed a resurgence among young people in recent decades, and with this self-confidence in musical roots have come new social and creative aspirations. When 16-year-old Karol Aurora de Jesús Reyes was asked in 2002 what future she dreamed of for *música jíbara*—the centuries-old Puerto Rican string, percussion, and vocal music that she sings—she answered, “MTV. Los Grammys. I love MTV.” Little did she know that the recording she helped make that year, *Jíbaro Hasta el Hueso: Mountain Music of Puerto Rico by Ecos de Borinquen*, would be nominated for a Grammy in the Best Traditional World Music Album category. Her fellow Puerto Rican Héctor “Tito” Matos is one of the most creative of the younger *plena* musicians and a strong proponent of the value of being grounded in one’s

heritage: “I think that there is no way to create if you don’t have the roots.... I think that the creative thing is just something that happens, you know? I intend to be creative, but it’s not that I plan it. It’s like I feel that I have enough information on the pattern, on the tradition, and that gives me the opportunity to build on it.” For many Latinos young and old, the joy of music-making is a life-transforming passion that can become a career as well. When professional maraca player Omar Fandiño of Colombia was 12 years old, he discovered his life’s calling in the driving *joropo* rhythms of *música llanera*, the harp, guitar, maraca, and vocal music of the Orinoco plains: “It’s part of my life, I think I breathe *joropo*.”

As with other cultural minority groups in the multicultural United States, Latino communities have often used music to express themselves in the public commons—civic celebrations, ethnic festivals, cultural education programs, and political events, for example. Many kinds of music that were historically intended for private occasions—such as for social dancing or for religious devotion—take on new meaning as they are moved into the public realm in order to send a message of identity: “We are Dominican” (or Mexican, or Cuban, or Puerto Rican, and so forth). Some musical styles, forms, and repertoires have deep, “core-culture” associations and/or “stage performance value” to please broad audiences with a strong stamp of cultural identity. These become

symbols, aimed either at a new, broader audience or at the same community audience but with the new purpose of coining group identity. This transition to a new role has raised important concerns among performers and communities. Often, when the symbolic value of a music or dance form is amplified, it may displace the culturally internal roles and meanings that gave the music life and social relevance in the first place.

When Afro-Cuban drummer, singer, and spiritual leader Felipe García Villamil came to the United States, he was asked to perform his private ritual music for general American audiences. He took on the challenge of demystifying for and instilling in others an appreciation of the cultural importance of the music, dance, symbols, and customs of his *lucumí*, *palo*, and *abakurá* traditions. To do this, he crafted performances that balanced the sharing of public knowledge of his religion with the need to maintain the secrecy of certain elements intended only for the initiated. In the North American context, García accepted the value of his tradition as a public, symbolic representation of Afro-Cuban culture, while at the same time keeping its spiritual integrity. Karol Aurora de Jesús Reyes is unreserved about the capacity of her *música jíbara* to proudly represent her culture without artistic compromise: "It will make us shine before the world, and then people will hear the music and say, 'Look, that is the music from Puerto Rico.'" She brims with pride in her music.

Tito Matos has shown the creative potential in the *pan-deretas* in Puerto Rican *plena* music. Photo by Daniel Sheehy



VAMOS A BAILAR: LET'S DANCE!

OLGA NÁJERA-RAMÍREZ

Dance forms an integral part of Latino cultures, occupying a special place as popular entertainment, in religious ceremonies, and as an expression of national pride. It is also vibrant and dynamic, shaped by the same processes of hybridization and transculturation that have continued to redefine culture, society, politics, and identity in the Americas since the colonial period.

In Spanish, "dance" is translated as both *danza* and *baile*. Technically, there is no difference between these terms, but in vernacular speech, *danza* often refers to ritual dance that is rooted in indigenous practice. During the process of colonization, *danza* gradually fused indigenous and Euro-Christian beliefs and practices. Today, *danza* continues to be performed throughout the Americas. Some of the best-known *danzas* include *la danza de moros y cristianos*, *la danza de los matachines*, and *la danza de la conquista*. Despite the broad variation in names and its syncretic nature, *danza* is almost always associated with "lo indio" or indigeness.

Baile refers to secular, social dance performed by couples at parties, commercial dance halls, and nightclubs. Waves of European immigrants brought popular ballroom dances, such as the polka, the waltz, and the *habanera*, that contributed to the development of mestizo regional dances. African-based traditions also sparked the creation of new song and dance styles. The *cumbia*, for example, emerged from the African-based traditions of coastal Colombia to become a favorite pan-American dance and musical style now played by regional ensembles such as the *chanchona* from El Salvador and the *mariachi* from Mexico. *Bailes folclóricos* represent another type of popular dance. Stylized and choreographed for staged presentations, *bailes folclóricos* promote national pride, cultural heritage, and tourism.

Today, globalization has increased the movement of peoples and cultures within and across national borders. As a result, regional dances are becoming more widely known beyond their place of origin. Localized traditions from Latin America are springing up in new cultural environments throughout the United States. Although dance is continually changing in form, function, style, and context, it remains one of the most important and widespread expressive forms in Latino cultures.

Olga Nájera-Ramírez, professor of anthropology at the University of California, Santa Cruz, received her Ph.D. from the University of Texas in Austin. Author of books and producer of an award-winning video, she has concentrated on documenting and critically examining expressive culture among Mexicans in both Mexico and the United States.



At the same time that forms of music (and dance) have become vehicles for creating social identity, they have also become means for creating a new sense of community. Music in any society is a social magnet, a way of bringing people together, the major attraction at a myriad of social events. But among Latinos in the United States, this role has been expanded and its importance heightened. Music has become a primary vehicle for reuniting people who share a similar background and recreating their lost sense of community—especially for a dispersed immigrant Latino community, or for a Latino minority culture living among people of other cultural backgrounds who speak languages other than Spanish. The rhythms of pan-Latin popular singers like Marc Anthony, the late Celia Cruz, or Los Tigres de Norte playing *salsa*, *merengue*, or *polca nortea* attract throngs of Spanish-speaking Latinos of many backgrounds to nightclubs and dance halls throughout the United States. In the daytime, audience members might work in a warehouse, a construction company, or an office that calls for interacting in a different language or communication style. But at the nightclub, dance hall, or the stadium concert, they are Latino and can do their Latino way of dancing, of speaking, and of interacting, with the freedom of not having to think about it. Music-making—both its sounds and its occasions—is paramount in creating community. From the pop culture experience has emerged a growing pan-Latino identity that combines various Latinos' backgrounds with a sense of common difference from the "Anglo" mainstream.

Another way music creates community in the United States is Latinas' use of public performance as a social forum in which to forge new gender roles for women within Latino culture—a reshaping of their community. All-female mariachi ensembles such as Las Reynas de Los Angeles and Mariachi Mujer Dos Mil of California have successfully challenged the male gender domination of that musical tradition and profession. Likewise, all-female salsa orchestras and salsa superstars such as Celia Cruz have carved out new or expanded roles and greater space for women musicians in the professional realm.

Music can also re-create a sense of community for Latinos in the United States using core ingredients from life "back home." The marimba, ever-present in Guatemalan life, brings expatriates and their children together in the United States when it plays popular melodies from "back home" at Guatemalan community weddings, birthdays, and dances. And it only takes a few staccato notes from the accordion-driven *conjunto* from Texas to flip on an internal switch of Texas-Mexican identity, as the listener begins to move with the sliding step of the *tejano* polka and yearn for the social surroundings of a dance hall.

Music has many places in Latino cultural and social life, but, put simply, music is one of the essential ingredients for anyone to live a normal, satisfying life. In its rich cultural diversity and engaging social complexity, *música latina* gives voice to the cultures, struggles, issues, hopes, and joys of all people called "Latino."

Dr. Daniel Sheehy is an ethnomusicologist, curator, musician, and director of Smithsonian Folkways Recordings, the national museum's nonprofit record label. He has authored and edited numerous publications on Latin American music, as well as produced concerts, tours, and recordings of musicians from Latin America and the United States.

(Facing page) Dance can be a form of music-making. For example, in the fandango of southern Veracruz, dancers' *zapateado* (rigorous footwork) creates a percussive sound that complements the other instruments in the ensemble. Photo by Jan Kersey, courtesy Olgo Najera-Romirez

Master accordionist Eva Ybarra has earned her place in *conjunto* music, which she describes as a "man's world." Photo by Michael Young, courtesy Cathy Ragland



THE LATINO MUSIC PROJECT

The Smithsonian Folklife Festival program *Nuestra Música: Music in Latino Culture* showcases the experience of Latino music and dance, using it as a way into a variety of complex cultural and social issues. As music helps us understand the broader social experience, so the social and cultural contexts help us understand the music. This is what the living, thought-provoking, engaging Smithsonian Folklife Festival does: it gives voice to communities and cultures from around the globe, and it gives space to the performance of their defining forms of expression. An exhibition that would do justice even in a minimal way to the scope, complexity, and beauty of Latino musical life could never be contained in a single year's Festival program. Consequently, the program will embrace an unprecedented four consecutive years of the Festival, with each year shaped by a special theme highlighting a coherent constellation of issues in Latino music and culture.

The program's overarching title, *Nuestra Música: Music in Latino Culture*, points to the two conceptual pillars that support the four-year project: understanding *música latina* in its broader cultural life as a way of realizing its rich potential for public engagement and education; and exploring the power of music in Latino cultures as an index or coin of cultural identity. The more we grasp the deeper significance embodied in the phrase *nuestra música*—"our music"—the more we will understand the cross-cultural, cross-generational, gendered complexity of the "we" in the "*nuestra*" and the meaning-laden, diverse, engaging beauty of the "*música*."

Nuestra Música: Music in Latino Culture is a signature component of a larger Latino Music Project conceived by the Smithsonian's Center for Folklife and Cultural Heritage. In 2001, the non-profit record label, Smithsonian Folkways Recordings, a division of the Center for Folklife and Cultural Heritage, launched its Latino Music

Recording Initiative, entitled *Tradiciones/Traditions*, to expand Latino music holdings, to publish and disseminate new recordings, and to create a Web site offering bilingual educational materials. To date, eleven recordings have been published—two of them nominated for Grammys—presenting music from over twenty musical traditions (see the list on the next page), and reaching millions of listeners through radio airplay and the distribution of recordings.

The 2004 Festival program lays out the themes of the years to follow: *Vamos a Bailar: Latino Dance Music—Dancing Community*; *Raíces y Ramas/Roots and Branches: Continuity and Creativity in Latino Music*; and *¡Somos Latinos! Music and Latino Identity*. The program will explore the historical roots and development of Latino cultures in the United States, contemporary social issues articulated in music and dance, and the role the music industry plays in the continuity and transformation of Latino musical tradition. Thematic threads, artist input, and evaluation of the pilot Festival year will contribute to the elaboration of the themes highlighted in the Festivals for 2005, 2006, and 2007.

The future promises a major and growing presence for Latino cultures in the United States. But social, cultural, and language barriers have sometimes caused public understanding of, and engagement with, Latino culture to lag behind this development. The *Nuestra Música: Music in Latino Culture* Festival program, and the Latino Music Project in general, are highly visible, national steps toward remedying this communication gap. Through engaging, participatory presentations of music and dance from many Latino cultural backgrounds, *Nuestra Música* will open an important door to the public understanding of the diversity, heritage, and hopes of Latinos in the United States and abroad. Our goal is to expand social understanding and exchange, and what better place to start than music? In an age of globalization, music presents a unique opportunity to build bridges and strengthen cross-cultural understanding.



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Felipe García Villamil shows a beaded ritual bottle that he himself decorated.

Photo courtesy Felipe and Valeria García Villamil

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For more information and other selections see: www.folkways.si.edu.



NUESTRA MÚSICA

Música en la cultura latina

DANIEL SHEEHY

Traducido por Nilda Villalta



Más de cuarenta millones de personas de descendencia hispana han hecho de los Estados Unidos su hogar. Uno de cada ocho norteamericanos se autodenomina hispano, latino, tejano, chicano, mexicano, *Nuyorican*, cubano, nuevomexicano, salvadoreño, colombiano u otro término para afirmar su herencia latina ya sea en América Latina o en los Estados Unidos. Noticias de primera plana proclaman a los latinos como la minoría más grande y el grupo con la mayor expansión demográfica, habiendo duplicado el número de su población desde 1980 y representando ya la mitad del crecimiento total desde 2001. En la última década, los índices más altos de crecimiento demográfico entre los latinos no se han dado en California, Texas, Nueva York, Miami, Chicago ni en otros espacios históricamente latinos, sino en estados como Arkansas, Indiana, Michigan, Carolina del Norte, Virginia y Wisconsin. De la mano con el florecimiento de la población latina viene una explosión de música latina llenando escaparates y mostradores de las tiendas de música.

Mariachi Los Camperos
toca en el festival anual
de Radio Bilingüe ¡Viva El
Mariachi! en Fresno, Cali-
fornia. Foto de Daniel Sheehy

Si no eres latino pero has bailado al ritmo de salsa, cantado “Cielito Lindo” (“Ay, ay ay ay, canta y no llores”), visto la película *Buena Vista Social Club*, escuchado los conciertos de rancheras de la cantante popular Linda Ronstadt, disfrutado del jazz latino de Tito

Puente, o tomado clases de salsa aeróbicos; eso significa que has experimentado el gran impacto de la música latina que se ha expandido a través de los medios de comunicación y la cultural popular. Pero la presencia de la música latina en los medios de comunicación norteamericanos anglo-parlantes es sólo una pequeña muestra de la explosión de esta música en los Estados Unidos y su importancia en la vida de los latinos. En los Estados Unidos existe un “universo paralelo” de artistas latinos coexistiendo con la corriente dominante del mundo anglo. La creación de los Grammys Latino en 2000 marcó la nueva y permanente importancia de la música latina en la escena norteamericana. Divisiones latinas de grandes sellos disqueros (ej. Sony Discos y EMI Latin) han capturado el poder de compra del



público latino, estimado en \$580 billones en 2002 y proyectado a alcanzar los \$926 para 2007. Cadenas de televisión en español como Univisión y Telemundo llevan programas musicales a lo largo de los Estados Unidos y América Latina a los hogares de millones de televidentes. Estaciones de radio en español reclaman más y más espacio en diales de banda AM y FM. La Red Hispana de Radios, la estación satélite sin fines de lucro Radio Bilingüe, canales en español XM radio-satélite y otros medios a nivel nacional son todos escuchados por millones de personas a través de centenares de estaciones. Conciertos orientados a audiencias latinas atraen miles de personas. Las industrias de la música y las comunicaciones latinas tienen una presencia muy sólida en la vida norteamericana, y su influencia está creciendo.

Sin embargo si vamos más allá del destello de la cultura popular, se observa algo mucho más grandioso. Decenas de estilos musicales provenientes de muchas culturas, música que se toca en celebraciones religiosas, en la intimidad del hogar, en cumpleaños, bodas, días de la independencia, y muchas otras celebraciones comunitarias. Música creada para y por jóvenes latinos, música recordada por los mayores, música que representa la herencia de generaciones pasadas y música que habla del panorama cambiante de la vida norteamericana contemporánea. Un acercamiento al impacto de la música en la vida de individuos y comunidades revela detalles muy ricos sobre la importancia y el papel de la música en la vida de la comunidad latina. Cuando Juan Gutiérrez, músico profesional en Broadway, se mudó de Puerto Rico a Nueva York buscó a otros músicos del barrio. Volviendo a las raíces de los sonidos de percusión de la plena puertorriqueña, se llenó de alegría y alivio de “encontrarse a sí mismo” y de sentirse en conexión con su hogar cultural, al mismo tiempo que se involucraba en la estética y el reto que la música presentaba en sí misma. Gutiérrez abandonó el foso de la

orquesta en Broadway y organizó Los Pleneros de la 21, una agrupación innovadora que ha servido de modelo para muchos otros grupos, de la costa este a Chicago y Texas.

Los sonidos de la música latina y las voces de los músicos mismos ayudan a entender las luchas, aspiraciones y alegrías de los latinos en el proceso de hacer de los Estados Unidos su hogar. Nati Cano cuenta una de estas historias. Pionero de la música mariachi en Los Estados Unidos desde los años sesenta, Cano describe el trabajo de toda su vida como músico, como una lucha contra los prejuicios de clase que él experimentó en México y los prejuicios raciales que experimentó en los Estados Unidos. Recuerda que estando de gira en Lubbock, Texas, en 1965, el mesero de un restaurante le dijo, “mira, nosotros no le servimos a mexicanos”. Le recordó del momento doloroso cuando, siendo todavía muy joven, él tocaba música mariachi con su papá para mantener a la familia, y a la entrada de un bar local había un letrero que decía “mujeres, uniformados, boleros, vendedores ambulantes, mariachis y perros no son admitidos en este lugar”. Ya en el hotel esa noche, recuerda que no pudo dormir y le dijo a un amigo, “¿sabes



Pleneros del barrio tocan en un desfile en Nueva York.
Foto de Daniel Sheehy



Roberto Martínez fundó el grupo Los Reyes de Albuquerque en 1961. Foto de Enrique Lamadrid

qué? Yo un día voy a tener un lugar, va a ser un lugar donde van a venir de todos colores, de todos sabores, de todos los países van a venir a vernos.' Y ese día nació el restaurante La Fonda". Los esfuerzos de Nati Cano por buscar los más altos niveles de interpretación musical en su mariachi, Los Camperos, les han abierto las puertas de los más prestigiosos escenarios en los Estados Unidos y México. Su restaurante en Los Ángeles — La Fonda de los Camperos — atrae gente diversa y ha servido de modelo para restaurantes-mariachi en el suroeste del país. Como Cano, Roberto Martínez — cantante, guitarrista y compositor de Albuquerque, Nuevo México — vio en su propia música tradicional hispana nuevomexicana una forma de fortalecer la lucha social contra el racismo. Durante los años 60, la discriminación en su lugar de trabajo le asombró y enojó, él resistió a ese hecho escribiendo y grabando corridos que conmemoran eventos importantes de los hispanos en Nuevo México. Uno de ellos es "El Corrido de Daniel Fernández", que cuenta cómo, durante la guerra de Vietnam, Fernández se lanzó sobre una granada para salvar la vida de sus compañeros.

Muchas tradiciones musicales latinas de base han gozado de un resurgimiento entre la gente joven en décadas recientes, y con autoconfianza en las raíces latinas han florecido nuevas aspiraciones creativas y sociales. Cuando en 2002 e le preguntó a Karol Aurora de Jesús Reyes de 16 años cuál era el futuro que ella soñaba para la música jíbara — la centenaria música puertorriqueña combinación de cuerdas, percusión y voces — ella respondió: "MTV, los grammys, amo MTV". Poco sabía que el álbum del que ella fue parte ese año, *Jíbaro Hasta el Hueso: Música de la montaña de Puerto Rico de Ecos de Borinquen*, sería nominado para un Grammy en la categoría de Best Traditional World Music. Su compatriota, Héctor "Tito" Matos es uno de los jóvenes músicos pleneros más creativos y uno de los tenaces propulsores del valor de estar asentado en la tradición cultural propia. Matos explica, "pienso que no hay forma de crear si no se tienen raíces...pienso que lo creativo el algo que sólo pasa, ¿sabes? Yo trató de ser creativo, pero no es algo que yo planeo. Yo siento que tengo suficiente información en el patrón, en la tradición, y eso me da la oportunidad de construir sobre lo que hay".

MÚSICA Y LA IDENTIDAD LATINA EN LOS ESTADOS UNIDOS: LA MÚSICA ES MI BANDERA

ENRIQUE LAMADRID

Como las especias y salsas que despiertan nuestros sentidos y nos recuerdan quiénes somos, la música es parte esencial de nuestra existencia, tan esencial como el pan, las tortillas, los plátanos, las papas y el arroz con frijoles. Dentro de la gama de sonidos que las sociedades tecnológicas nos brindan, escogemos lo que oímos, así como escogemos lo que comemos. Recordamos de dónde venimos, escuchando y saboreando nuestras raíces, los ritmos y las melodías que nuestras familias nos dan. Nos damos cuenta de dónde estamos al escuchar el radio, al abrir nuestros oídos y corazones a lo que nos rodea. Como los músicos cubanos y puertorriqueños dicen en Nueva York: la música es mi bandera.

Mi propio rincón en el mundo hispano es Nuevo México, con sus desiertos, montañas y valles. Aquí la música más antigua es la más apreciada. Los alabados, himnos del siglo XVI, son cantados en días sagrados por comunidades enteras en solemne antifonia. Las antiguas historias se desenlazan y el coro responde. Las melodías cambian de valle en valle. Uno puede identificar de dónde es una persona por la forma en que canta. En el norte, los alabados son adornados con tonadas floridas. En los llanos más allá de las montañas, las mismas letras se interpretan de forma llana, sin adornos, con melodías y compases que vuelan como el viento.

En la música secular, cantada por las mismas comunidades, también encontramos mucha diversidad. Los corridos conmemoran episodios históricos. La canción con sus expresiones de amor, vida y muerte es acompañada por música ranchera o música de mariachi. A pesar de que esta música llegara a las tierras del norte a través de la radio, películas y discos, esta música se hace nuevomexicana por sus arreglos, que favorecen el uso de trompetas y saxofones sobre los acordeones de Texas. A diferencia de la lista de éxitos "Top 40," la música tradicional se comparte entre diferentes generaciones. La música más nueva en la radio

también incluye corridos y canciones tradicionales como las relaciones, los cantos satíricos para niños. Nuestra cultura pasada y presente está ligada estrechamente a nuestra música. Los antiguos cantos llamados *inditas* imitan las melodías de nuestros vecinos indígenas. Las tonadas tradicionales de las danzas de Matachines contienen ritmos del son, nuestro contacto vivo con la cultura pan-africana. Recientemente, la cumbia suramericana ha incrementado su presencia, entrando en el campo de la sensibilidad ranchera con su belleza exótica. La experiencia intercultural de nuestra vida diaria en los Estados Unidos está también saturada por las diferentes músicas populares norteamericanas, que van de la música *country* al *rock*, pasando por el *pop* y el *hip-hop*. Nuestros propios artistas adaptan estos ritmos añadiendo letras bilingües y una estética intercultural. La lista chicana de música de ayer, los *oldies*, contiene clásicas del ritmo *bebop* y canciones de *rock and roll* de los años cincuenta.

El gusto musical varía de generación a generación, de acuerdo a clases sociales, ocupaciones, y ambientes rurales y urbanos. Como en cualquier otro lugar en los Estados Unidos, miembros de la misma familia se unen o se separan por sus preferencias musicales. Uno de los parámetros más auténticos para medir la salud de nuestra identidad musical viene de la comparación de lo que consumimos con lo que producimos. Cantar algo lo hace más nuestro. La música con la que más nos identificamos, las canciones que más levantan nuestras ánimas, son las que más nos dicen quiénes somos. Variada y con múltiples colores, *la música es nuestra bandera*, nuestra alegría, nuestro espíritu.

Las muchas esferas de la cultura musical en Nuevo México han fascinado siempre a Enrique Lamadrid quien enseña cultura y literatura popular y español en el departamento de Español y Portugués en la Universidad de Nuevo México.

La orquesta Marimba Antigua toca en un concierto de marimba en su pueblo natal de El Tejar en Guatemala. Siempre presente en la vida guatemalteca en los Estados Unidos, la marimba reúne a expatriados y a sus hijos cuando tocan melodías guatemaltecas populares en bodas, fiestas de cumpleaños y bailes en la comunidad.

Foto de Don Porter



¡VAMOS A BAILAR!

OLGA NÁJERA-RAMÍREZ

El baile forma una parte integral de las culturas latinas, ocupando un lugar especial como forma de entretenimiento popular, en ceremonias religiosas y en expresiones de orgullo nacional. También es vibrante y dinámico, moldeado por los mismos procesos de hibridación y transculturación que han contribuido a definir la cultura, la sociedad, la política y la identidad en las Américas desde tiempos coloniales.

En español danza y baile son palabras que se refieren a dos modalidades de una misma expresión cultural. Técnicamente, no hay diferencia entre estos términos, pero en el habla popular, danza se refiere a ritos que tienen sus cimientos en prácticas indígenas. Durante la colonia, la danza fusiona creencias y prácticas indígenas y euro-cristianas. En la actualidad, danzas son representadas a lo largo de toda América. Algunas de las danzas mejores conocidas son la danza de moros y cristianos, la danza de los matachines y la danza de la conquista. A pesar de las variaciones en nombres y lo sincrético de su naturaleza, la danza es casi siempre asociada con lo indígena.

Baile se refiere a lo secular, al baile social practicado por parejas en fiestas, en salones de baile y en bares. Oleadas de inmigrantes europeos trajeron bailes de salón como la polca, el vals y la habanera que han contribuido al desarrollo de bailes mestizos regionales.

Tradiciones de origen africano también posibilitaron la creación de nuevas canciones y estilos de baile. La cumbia, por ejemplo, surgió de tradiciones africanas de la costa de Colombia hasta convertirse en un estilo de música y baile pan-latino que ahora es interpretada por conjuntos regionales como la chanchona de El Salvador y mariachis de México. Los bailes folclóricos representan otro tipo de baile popular y se caracterizan por ser estilizados y coreografiados para ser presentados en teatros. Los bailes folclóricos promueven orgullo nacional, herencia cultural y turismo.

En el presente, la globalización ha posibilitado el flujo de gente y culturas dentro y más allá de fronteras nacionales. Como resultado de ello, los bailes regionales se están haciendo más conocidos fuera de su lugar de origen. Muchas tradiciones latinoamericanas están floreciendo en nuevos ambientes culturales por todos los Estados Unidos. Aunque el baile está continuamente evolucionando en su forma, función, estilo y contexto, permanece como una de las formas expresivas más diseminadas en la cultura latina.

Olga Nájera-Ramírez, profesora de antropología en la Universidad de California, Santa Cruz, recibió su doctorado de la Universidad de Texas en Austin. Autora de libros y productora de un video galardonado, la autora se ha concentrado en documentar y examinar críticamente las expresiones culturales entre mexicanos en Estados Unidos y México.

Para muchos latinos, viejos y jóvenes, el goce de hacer música es una pasión que transforma sus vidas y que puede convertirse en una carrera también. Cuando el colombiano Omar Fandiño, profesional de las maracas, tenía 12 años descubrió la misión de su vida en el pegajoso ritmo de joropo de la música llanera, el arpa, la guitarra, maracas y voces de la música de las llanuras del Orinoco. Fandiño dice: "es parte de mi vida, creo que respiro joropo".

Como sucede en otros grupos minoritarios en los Estados Unidos, las comunidades latinas han utilizado la música para expresarse en ambientes públicos: celebraciones cívicas, festivales, programas de educación musical y eventos políticos, por ejemplo. Diferentes tipos de música que históricamente fueron creados para ser ejecutados en ocasiones privadas — bailes sociales o devociones religiosas — adquieren nuevos significados en la medida que van incursionando en espacios públicos como estrategia para enviar un mensaje de identidad. "Somos dominicanos" (o mexicanos, cubanos, o puertorriqueños y demás). Algunos estilos musicales, formas y repertorios contienen asociaciones directas con el "núcleo de lo cultural" o asociación con lo que es "representación".

Omar Fandiño toca maracas entre sesiones de grabación en Bogotá, Colombia, para Smithsonian Folkways Recordings. Foto de Daniel Sheehy





El baile puede ser una forma de hacer música. Por ejemplo, en el fandango del sur de Veracruz, el zapateado de los bailarines crea una percusión que complementa el de los otros instrumentos del conjunto. Foto de Daniel Sheehy

tado en escenarios” para complacer a grandes audiencias con un sentido fuerte de identidad cultural. Estos se convierten en símbolos dirigidos a una nueva y más amplia audiencia o a la misma audiencia comunitaria pero con el renovado propósito de marcar la identidad grupal. Esta transición hacia nuevos roles y significados de la música ha hecho surgir preocupaciones entre artistas y las comunidades. Muchas veces, cuando el valor simbólico de la música o la danza es amplificado, puede desplazar los roles culturales establecidos al interior de las comunidades y afectar el significado que tiene la música en sí misma y la relevancia social que posee.

Cuando el percusionista, cantante y líder espiritual, Felipe García Villamil, vino a los Estados Unidos se le pedía que interpretara su música ritual para audiencias norteamericanas. Él tomó el reto de desmitificar y de inyectar en otros la apreciación de la importancia cultural de la música, la danza los símbolos y las tradiciones de sus creencias *lucumí*, *palo* y *abakurá*. Para hacer esto, él construyó actuaciones que mantenían un balance entre compartir el conocimiento público de su religión con la necesidad de mantener lo secreto inherente a

algunos elementos reservados sólo para los iniciados. En el contexto norteamericano, García aceptó el valor de su tradición como una representación pública y simbólica de la cultura afro-cubana, mientras que al mismo tiempo mantuvo su integridad espiritual. Karol Aurora de Jesús Reyes no tiene dudas sobre la capacidad de su música jíbara como representante de su cultura al decir “nos va a hacer brillar frente al mundo, y la gente va a decir, ‘miren, es la música de Puerto Rico’”, añadiendo rebotante de orgullo.

Al mismo tiempo que formas de música (y danza) se han convertido en vehículos para crear identidad social, también se han convertido en medios para crear un nuevo sentido de comunidad. La música en cualquier sociedad es un imán social, una forma de reunir a la gente, la atracción principal dentro de una gama de eventos sociales. Pero entre los latinos en los Estados Unidos su papel se ha extendido y su importancia se ha hecho aún mayor. La música se ha convertido en el vehículo principal para reunir gente que comparte un mismo origen y quiere recrear un sentido de comunidad, especialmente para una comunidad inmigrante y dispersa, o para una minoría latina viviendo

entre gente de otras culturas o de otros orígenes hablando lenguas que no son el español. Los ritmos pan-latinos de intérpretes como Marc Anthony, de la ya fallecida Celia Cruz o de los Tigres del Norte tocando salsa, merengue, o polca nortea atraen multitudes de latinos a bares y salones de baile por todos los Estados Unidos. Durante el día, miembros de la audiencia pueden trabajar en bodegas, compañías de construcción o en oficinas que manejan sus negocios en lenguajes y estilos de comunicación diversos. Pero en el club, en el salón de baile, en el concierto en el estadio ellos son latinos y muestran las formas latinas de bailar, de hablar y de interactuar con la libertad de no tener que pensar en ello. Hacer música — tanto en sonidos como para ocasiones musicales — es principal en crear comunidad. Desde la experiencia de la cultura *pop* ha surgido una creciente identidad pan latina que combina los varios modos de ser latino, con un sentimiento común de diferencia ante lo anglosajón y la cultura dominante.

Otra forma en que la música crea comunidad en los Estados Unidos es el uso que las latinas han hecho de presentaciones públicas como un foro social en que pueden forjarse nuevos roles de género para las mujeres dentro de la cultura latina, una transformación comunitaria. Mariachis femeninos como Las Reynas de Los Ángeles y el Mariachi Mujer Dos Mil de California han tenido éxito en retar la dominación masculina en esa tradición musical. De la misma forma, orquestas femeninas de salsa y superestrellas en salsa como la difunta Celia Cruz han labrado nuevos caminos o expandido los ámbitos para las mujeres en el campo de la música profesional.

La música también puede recrear el sentido de comunidad para algunos latinos en los Estados Unidos utilizando elementos claves de la vida que dejaron atrás. La marimba, siempre presente en la vida guatemalteca, une a expatriados y a sus hijos viviendo en los Estados Unidos, cuando melodías populares de la tierra natal son interpretadas en bodas, cumpleaños y bailes; y con sólo el sonido de unas cuantas notas de acordeón de la música conjunto de Texas se enciende la internalizada identidad México-tejana, a medida que el oyente empieza a moverse con el paso de la polca tejana y añora el ambiente social del salón de baile.

La música ocupa muchos lugares en la vida social y cultural latina, pero en esencia, la música es uno de los ingredientes esenciales para que una persona

viva una vida normal y satisfactoria. Por la riqueza de la diversidad cultural y la complejidad social, la música latina da voz a las culturas, luchas, preocupaciones, esperanzas y alegrías de todos aquellos que se llaman latinos.

Dr. Daniel Sheehy es etnomusicólogo, curador, músico y director de Smithsonian Folkways Recordings, el sello musical sin fines de lucro del museo nacional. Es autor y editor de numerosas publicaciones sobre música de América Latina como también productor de conciertos, giras y álbumes de música de América Latina y de Estados Unidos.

Mientras que el oficio de hacer instrumentos es principalmente un terreno masculino, las mujeres desempeñan un papel más equitativo en los bailes. Foto de Jon Kersey, cortesía Olga Najara-Ramirez



NUESTRA MÚSICA: MÚSICA EN LA CULTURA LATINA

El programa *Nuestra Música: Música en la cultura latina* del Festival de Tradiciones Populares del Smithsonian presenta la experiencia de la música y baile latino, utilizándolos como una vía para mostrar la complejidad cultural y las preocupaciones sociales de esta comunidad. Así como la música ayuda a entender la experiencia social en una forma más amplia, de la misma forma los contextos culturales nos ayudan a entender la música. Esto es lo que el cautivante y provocador Festival de Tradiciones Populares del Smithsonian — presentando la cultura en vivo — hace, dar voz a las comunidades y culturas alrededor del mundo, y crear un espacio para la representación de las formas de expresión que les definen. Una exhibición que haga justicia, aún en forma mínima, a la amplitud, lo complejo y lo bello de la vida musical latina no podría ser contenido en un sólo año como uno de los programas del Festival. Por lo tanto, el programa abarca una forma sin precedente de cuatro años consecutivos en el Festival. Cada año será definido por un tema específico subrayando una constelación coherente de elementos alrededor de la música y baile latinos.

El título general del programa, *Nuestra Música: Música en la cultura latina* señala los dos pilares conceptuales que apoyan los cuatro años del proyecto. Primero, una comprensión de lo que es música latina, en su forma más amplia, en lo que se refiere a vida cultural como una forma para descubrir el gran potencial que posee para atraer gente y su poder educativo; y segundo, explorar el poder de las culturas musicales latinas como un índice de la identidad cultural.

Mientras más nos adentramos en la frase *nuestra música*, mejor entenderemos la complejidad cultural, generacional y de géneros que conforman el “nosotros” — de “*nuestra*” — y la belleza y riqueza de significados de esta música.

Nuestra Música: Música en la cultura latina es el evento clave de un gran proyecto de música latina concebido por el Centro de Tradiciones Populares y Patrimonio Cultural del Smithsonian (CFCH-siglas en inglés). En 2001 el sello disquero, sin fines de lucro, Smithsonian Folkways Recordings, una división del CFCH, lanzó la Iniciativa de Grabaciones de Música Latina bajo el título Tradiciones/Traditions, para ampliar su colección en música latina, publicar y diseminar nuevos álbumes y para crear una página en la Internet que ofreciera materiales educativos bilingües. Hasta este día, once grabaciones han sido lanzadas — dos de ellas nominadas para Grammys — presentando música de más de veinte tradiciones musicales (ver la lista en el artículo en inglés), llegando a millones de oyentes a través de las ondas de radio y por medio de la distribución de los álbumes.

El programa del Festival para 2004 expone los temas para los años siguientes: *Vamos a Bailar: Latino Dance Music*; *Raíces y Ramas/Roots and Branches: Continuity and Creativity in Latino Music*; y *¡Somos Latinos! Music and Latino Identity*. Este programa explorará las raíces y desarrollo de las culturas latinas en los Estados Unidos, temas sociales contemporáneos articulados en música y baile, y el rol de que la industria musical juega en la continua transformación de la tradición musical latina. Venas temáticas, opiniones de los artistas y evaluación de este programa piloto ayudará a la conceptualización de los temas a ser presentados en los festivales de 2005, 2006 y 2007.

El futuro promete una mayor y creciente presencia de la cultura latina en los Estados Unidos. Pero barreras sociales, culturales y del lenguaje han provocado, algunas veces, que la comprensión y relación del público con la cultura latina se haya quedado atrás de este desarrollo. La música en el programa del Festival *Nuestra Música: Música en la cultura latina* en general, es un paso a nivel nacional, muy visible, hacia remediar esta brecha en la comunicación. A través de presentaciones animadas y participatorias de música y danza de muchas herencias culturales latinas, *Nuestra Música* abrirá una puerta muy importante en el entendimiento del público acerca de la diversidad, herencias y deseos de los latinos en los Estados Unidos y fuera del país. Nuestra meta es ampliar el entendimiento social y crear un intercambio, ¿y qué mejor lugar para empezar que la música? En esta era de globalización, la música presenta una oportunidad única para construir puentes que solidifiquen un entendimiento entre culturas.



WATER WAYS

Charting a Future for Mid-Atlantic Maritime Communities

BETTY J. BELANUS

When I stepped aboard the *A.J. Meenwald*, a restored Delaware Bay oyster schooner and New Jersey's official tall ship, I was not assaulted by the full weight of the past, present, and future of Mid-Atlantic maritime communities. I was struck, instead, with the thrill of cruising under sail on a beautiful historic vessel, all polished wood and coiled ropes. The day was gorgeous. The sails—hoisted with the help of some of the passengers, including my daughter—luffed gently in the breeze.

This trip on the *A.J. Meenwald* in July of 2000 was my maiden voyage on a journey across over 2,000 miles of shoreline in the states of New York, New Jersey, Delaware, Maryland, Virginia, and North Carolina, with an occasional foray into Pennsylvania. To a water-loving person such as myself, much of it was pure pleasure. Visiting small and large maritime and waterfowl museums, enjoying choppy boat trips, crossing complexly engineered bridges, socializing on weathered docks, and helping haul in nets in hopes of fish, I learned a great deal. The people who live around the ocean and bays, marshes and swamps, rivers and creeks of the Mid-Atlantic have lifetimes of knowledge to offer a visitor who cares to listen.

Despite the deep sense of contentment that a sailing ship or back porch with a water view can bring, however, much of what I learned in my research was disquieting. So many changes have occurred over the past couple of generations of maritime communities in this region that long-time residents can sometimes barely recognize their hometowns. A deep sense of loss tempers the stories of many.

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(Facing page) Ned Winder from Poquoson, Virginia, starts a new day of commercial fishing. Photo by Harold Anderson





The A. J. Meerwald, restored oyster schooner, on one of her educational cruises on the Delaware Bay.
Photo courtesy Bayshore Discovery Center

On the way to a beautiful new museum on Harkers Island, North Carolina, director Karen Willis Amspacher rode me past the grove of windswept oaks that was her father's home place; it is now a summer residence being used by "dingbatters"—a Down East, North Carolina term for outsiders. For various reasons more families like Karen's were selling their land and moving off the island, and local traditions were being lost. This, she explained, was her motivation for spearheading the Core

Sound Waterfowl Museum project, to ensure that some small piece of the local heritage was preserved and interpreted "for the people."

In Lewes, Delaware, Festival fieldworker Harold Anderson was taken by Rufus Carter to see "his boat." After traveling about twenty miles inland, Anderson found himself face to face with the last known wooden menhaden fishing boat, the *McKeever Brothers*, which has been converted to a landlocked restaurant, complete with a mural of frolicking crabs and lobsters painted on the side. Carter and his fellow crew members had worked on the *McKeever Brothers* in the 1960s, following the schools of fish locally called "bunker" that supplied a huge Mid-Atlantic industry processing fish meal and oil. Reedville, Virginia, where Mr. Carter still has relatives, is home to one of only two menhaden operations left in the region. Those interested in the history of the menhaden industry would like to see the *McKeever Brothers* returned to Lewes, restored, and made into a museum.

In Amagansett, New York, sitting around the kitchen table drinking a cup of tea, fieldworker John Eilertsen and I chatted with Madge and Stewart Lester about the heritage of their fishing family and the demise of commercial fishing in eastern Long Island. Lobsters and scallops in the area had both succumbed



to disease, and haul seining for striped bass had long since been prohibited. The view out of the Lesters' window reminded me of many other fishermen's backyards in the region: piles of traps, nets, ropes, small boats, and other equipment awaiting a better harvest that may never come.

But maritime communities often adapt to changes. When one species of fish becomes scarce or unmarketable, you fish for another. When crabbing with wire mesh pots proves more efficient than trot-lining (running a baited line across a section of water), you buy or learn to make pots. When recreational fishing catches on in your area, you fish for bait or get a charter-boat license. When the oyster-shucking or crab-picking plant shuts down, you get a job cooking at a local seafood restaurant or a nearby school. It's all about adaptation, flexibility, and survival.

And even when some things are in danger of being lost forever, like the fleet of Delaware Bay oyster schooners, someone like Meghan Wren has the vision to spearhead an effort to give at least one of them a new life. The *A.J. Meerwald* represents a sense of local pride, an opportunity to educate kids about the ecology and history of the region, and a hope for cultural tourism that can help bolster the flagging fishing economy. All these spring from the ribs of a boat destined, like so many of its sisters, to sink to the bottom of the Maurice River and become a fish habitat.

Water Ways: Mid-Atlantic Maritime Communities is about change and renewal, pride in the past and hope for the future, and the interconnectedness of cultural life and natural history in this region. It is composed of the stories of people like Karen Willis Amspacher, Rufus Carter, Meghan Wren, and Madge and Stewart Lester and their communi-

ties, told as much as possible in their own words. It speaks about their joys, frustrations, and work to conserve the rich heritage that permeates this region like the smell of salt water and marsh mud.

The whole story of Mid-Atlantic maritime culture would take thousands of pages and hundreds of photographs to tell, and many prize-winning authors have already written volumes. (See "Suggested Reading.") To illustrate the rich complexity of the story, we will explore three natural resources that have been important throughout the region's history: oysters, shad, and Atlantic white cedar. The past, present, and future of the region are synopsized in these resources, all three of which cut deeply into cultural, economic, and ecological life. Each carries with it stories of exploitation, decline, and renewal of the resources that shaped Mid-Atlantic maritime community culture, the theme that brings the whole region into focus.



Visitors get hands-on experience hauling sails aboard the *A. J. Meerwald*. Photo by Betty J. Belanus

(Left) Rufus Carter from Lewes, Delaware, poses in front of the *McKeever Brothers*, a menhaden fishing boat that was turned into a restaurant in Seaford, Delaware.

Photo by Harold Anderson

EASTERN OYSTERS

"This is a happy occasion. I thank the museum and the carpenters and all the people who volunteered to work on the boat. It was a disaster when it came in here, but, thank the Lord, it's in good shape today. Planning on going back on the water."—Captain Art Daniels, Jr., on the occasion of the launch of his newly restored oyster-dredging boat, the *City of Crisfield*

OCTOBER 2003 marked the 37th annual National Oyster Shucking Competition in Leonardstown, St. Mary's County, Maryland. Sponsored by the Lexington Park Rotary Club each year, the contest pits champion shuckers from Texas, Louisiana, and Massachusetts against Mid-Atlantic favorites, all competing for a trip to the World Championships in Ireland.

A pile of two dozen lumpy, grey, tightly closed oysters faces each of the eight male contestants. The signal is given, and the shucking and cheering begin. Less than three minutes later, the fastest contestant signals completion by raising his arms in triumph. After the other shuckers follow suit, the oysters are whisked away for judging, for not only time but also

"presentation" are considered. As soon as a champion is declared, the audience is served the raw oysters—first come, first served—and soon afterwards the women shuckers take the stage for competition.

This display of skill comes at a time when oyster harvests are at an all-time low in the Mid-Atlantic, with no clear evidence that they will ever rebound. Oyster-shucking houses have closed, and those still operating get their supply more often from the Gulf of Mexico than from the Chesapeake or Delaware bays. But the shucking contest is one sign of hope that restoration projects, more stringent pollution control, and disease-resistant strains will one day bring oysters back a bit of their former glory as the most important fishery in the Mid-Atlantic.

Oysters have left their mark on the human landscape in this region, in names like Bivalve and Shellpile around the Delaware and Chesapeake bays. You can walk across any non-asphalt parking lot from the Great South Bay of Long Island to Core Sound, North Carolina, crunching oyster shells underfoot as you go. And though they are not shucking anymore, former oyster-packing-house workers such as Mildred Butler from Rock Hall, Maryland, can tell you what the work was like: "An oyster knife was rough, and you had to wear gloves. You had to be careful: you steadied your hands. If the gloves got a hole in them, you had to get another pair. Couldn't work with your fingers out. It would cut your hands up. It was rough, I'm telling you." To make the work go a bit easier, shuckers often sang some of the same old-time hymns they still sing in church.

The Eastern oyster (*Crassostrea virginicus*) was one of many varieties of seafood eaten by Native Americans in the region. Its tough, sharp shells were often used for tools, and vast middens (ancient refuse mounds) of them are found in many coastal areas. Nanticoke Indians from Delaware were adept at fashioning wampum (beads used for commerce) from the shells.

Colonial settlers in the Chesapeake Bay region considered oysters only a hardship food, since they were one of the few fresh



Contestants at the National Oyster Shucking Championship in Leonardstown, Maryland.

Photo by Betty J. Belonus

foods available throughout the coldest months of the year. Oysters began to gain favor in the growing cities of the region, and by the end of the 18th century, oysters were sold in bars, fancy restaurants, and even by street vendors in Baltimore, Philadelphia, and New York.

On the Great South Bay of Long Island, such entrepreneurs as Dutch immigrant Jacob Ockers, “The Oyster King,” grew rich by marketing his famous bluepoint oysters at New York City’s Fulton Fish Market and exporting thousands of barrels to Europe. Around the turn of the 20th century, Ockers owned ten schooners and shipped more than 150,000 barrels of oysters a year from processing plants called “shanties” along the bay. But by the late 1930s, overfishing, contaminated run-off, and a devastating hurricane had killed what was left of the Long Island oyster industry. The Blue Point Oyster Company recently donated its former oyster grounds to The Nature Conservancy, which will use the area for an oyster restoration project, as well as for research and education, sustainable aquaculture, and a nature sanctuary.

Oyster shell piles of this magnitude were common sights in the Mid-Atlantic around the turn of the 20th century.

Photo courtesy The Mariners’ Museum

To the south, oystering in the Delaware and Chesapeake bays blossomed into an industry far surpassing the Long Island operation. Shipping oysters by rail to Philadelphia, Baltimore, and beyond sparked economic booms in towns like Port Norris, New Jersey, and Crisfield, Maryland. At the height of the oyster industry on the Delaware Bay near Port Norris, the fleet of oyster schooners (sister ships of the *A.J. Meerwald*) numbered more than 500. An estimated 4,000 people fished the Delaware Bay for oysters, and many more people were involved in the support industries of processing, shipping, and shipbuilding. In the year 1880, 2.4 million bushels of oysters were harvested. But today, Bivalve (Port Norris’s port on the Maurice River) is practically a ghost town.

In the Chesapeake Bay, before the early 1800s, “tonging” was the most common means of harvesting oysters. This process involved standing precariously on the side of a small boat with long-handled scissors-like tongs equipped with a metal basket at the end, scooping heavy loads of oysters off their reefs. By the 1810s, a more efficient method, the dredge, was introduced to the Chesapeake Bay





The *City of Crisfield* won the annual skipjack race on Deal Island, Maryland, in 2003. Such competitions are based on the tradition of work boats racing into port to be the first to get fish to market. Photo by Betty J. Belanus

The *City of Crisfield*, a skipjack owned by Captain Art Daniels, foundered on its dock before being hauled to the Chesapeake Bay Maritime Museum for restoration. In 2003, the *City of Crisfield* won the annual Deal Island, Maryland, Skipjack Races on Labor Day. In the *Chesapeake Quarterly* Michael W. Fincham, writer/producer for the Maryland Sea Grant College, wrote about Deal Island, the Daniels family, and the human consequences of the decline in oyster fishing, which in turn affects the skipjack fleet: "Down at the long neck of flat woodlands and wide-open wetlands, Deal Island is home to 900 people clustered around three harbors and three villages and at least six Methodist churches. It was here that Art Daniels was able to raise his sails every winter and through hard work and summer crabbing raise his five children. His three sons all went to work as watermen and so did some of their children. His skipjack, some days, has three generations of Daniels men on board. All his children still live nearby. For most of the 20th century, during decades of rural outmigration to the cities, fishing villages like these created habitat for thousands of men and women who carried on the pace and pleasures and traditions of small town life in supportive communities, close-knit by kinship, work ethic and church. Would these Bayside communities break down and thin out like those underwater oyster reefs?"

by New Englanders, who had already wiped out most of their own oyster beds with the device. "Dredging" or, as it came to be called in the Chesapeake region, "drudging" required a much larger boat and more manpower. A large metal dredge with teeth scraped the oysters off reefs, dumping huge loads of oysters, and whatever else the reefs contained, onto the deck of the ships.

The invasion of the Chesapeake by Northerners led the state of Maryland in 1820 to impose a ban on dredging and transporting oysters out of state. At the end of the Civil War, when many returning soldiers went back to the bay to make a living in a soaring oyster market, watermen and businessmen successfully lobbied to allow dredging. A full-blown "Oyster War" broke out: tongers versus dredgers, and the crews of schooners and other large dredging boats from Maryland versus those from Virginia. Guns ranging from carbine rifles to cannons became standard equipment aboard oyster boats, and Maryland found it necessary to institute an "Oyster Navy" (which evolved into the present-day Marine Police).

It took a while longer for the Chesapeake and Delaware bay oyster industry to decline to the point of the Great South Bay fishery, but by the mid-1950s, things were looking grim. Adding to problems of overfishing, two oyster diseases, MSX and Dermo, began to devastate the beds, and soon up to 90 percent of the oysters were dead. Fishing for blue crabs, formerly considered a seasonal sideline for oystermen, took over as the main occupation for many of Maryland's Chesapeake Bay watermen. In recent years, the blue crab harvest in Maryland (where the crab is the "state crustacean" and a popular tourist symbol) has declined so dramatically in the Chesapeake that many think crabs could go the way of oysters before long. To meet the demand for popular regional dishes like crab cakes, crab meat is now likely to come from North Carolina or as far away as Asia, prompting manufacturers and restaurants to advertise "Maryland-Style Crab."

The decline of the Eastern oyster affected not only watermen, oyster shuckers, and those who longed for a dozen on the half shell. It also hurt the skipjack, a regional boat developed on the Chesapeake in the 1880s for dredging in relatively shallow waters. At the peak of oystering on the Chesapeake, these single-masted, 70-foot-long boats, purportedly

Roosevelt Wingfield working on the Rappahannock River in Virginia tonging for oysters, circa 1990. He is one of the few watermen who used a bamboo pole to sound the bottom for oysters.

Photo by Larry Chowning, courtesy Cornell Maritime Press



(Below left) The *City of Crisfield* skipjack sinking near its dock in Wenona, Maryland. Photo courtesy Chesapeake Bay Maritime Museum

The *City of Crisfield* undergoing restoration at the Chesapeake Bay Maritime Museum in St. Michael's, Maryland. Photo (center) courtesy Chesapeake Bay Maritime Museum and (right) by Michael Fincham, courtesy Maryland Sea Grant Program

named for a type of local fish that skims across the water, numbered in the hundreds. In a conservation measure, Maryland oystermen have been limited to dredging only under sail, except on Mondays and Tuesdays, when they may use their small, gasoline-engine-equipped “yawls” or “push” boats for power. Thus, the skipjack fleet on the Chesapeake has survived as the last commercial fishing fleet in the country that still fishes under sail.

As oysters became scarce, and watermen switched to crabbing or other types of fishing, skipjacks were often left to rot. Today, there are about 30 left, and only about a dozen of them still dredge for oysters commercially. Alarmed by the disappearance of the fleet, community members and museum officials in Maryland began working together to save the remaining skipjacks. The skipjack fleet was placed on the National Register of Historic Landmark's

“11 Most Endangered” list in 2002.

The Skipjack Restoration Project housed at the Chesapeake Bay Maritime Museum in St. Michael's, Maryland, has so far saved six boats from the scrapyard, including Captain Art Daniels's *City of Crisfield*, a frequent winner of the annual skipjack races held off Deal Island, Maryland, every Labor Day.

The future of oysters in the bay may lie not with *Crassostrea virginicus* at all, but with a new Asian strain of oyster (*Crassostrea ariakensis*), which has proven to be disease resistant, fast growing, and similar in taste to the native oyster. Many scientists, environmentalists, and watermen have reservations about the new species for a number of reasons. But some brisk October day in the not too distant future, the champion shuckers in Leonardstown could be showing off their prowess on *Crassostrea ariakensis*.



AMERICAN SHAD

"When it warms past forty Fahrenheit, they begin their migration, in pulses, pods—males (for the most part) first. Soon, a single sentence moves northward with them—in e-mails, or telephones, down hallways, up streets—sending amps and volts through the likes of me. The phone rings, and someone says, 'They're in the river.'"—John McPhee, *The Founding Fish*

IT'S APRIL on the Delaware River. The small white flowers called Spring Beauties and the serviceberry, locally called the "shad bush," are in bloom. It is the weekend of the Lambertville, New Jersey, Shad Fest, during which the small town of 4,000 will host 30,000 visitors who walk around Union Street browsing craft stalls and tasting seasonal treats which may include roast shad, shad dogs, shad chowder, and shad cakes. The finalists of the poster contests, featuring creative and colorful renderings of shad and other harbingers of spring, are hanging in store windows.

The festival has been going on officially since 1981. But the reason for the festival, celebrating the return of shad to the Delaware River by fishing for and eating shad on the river, is much older. In ancient times the Lenni Lenape Indians caught shad in fishing weirs they built with stone. But in Lambertville, shad fishing is usually traced back to the late 18th century, when the first commercial shad fishery was established on what is now called Lewis Island. Today, the Lewis Fishery is the heart and soul of the Shad Fest.

A typical evening's shad-fishing haul at the Lewis Fishery on the Delaware River. (Far right) Keziah Groth-Tufts, left, helps her mother and others pull in the net at the Lewis Fishery. *Photos by Betty J. Belanus*

On the Friday night before the 2003 festival began, the workers at the fishery, headed these days by fourth-generation shad fisherman Steve Meserve, made two "hauls" with their 200-yard-long, 10-foot-deep net as they do most other nights from late March to late May. Despite the chilly evening, spectators and potential customers milled around watching the process, which takes about 20 minutes per haul. Fred Lewis, the fishery's owner, is usually there, lending his 80-plus years of experience.

Haul-seining for shad has not changed much since the 1800s. The "sea end" of the net, gathered into the fishery's rowboat manned by three crew members, is "paid out" in a wide circle. Meanwhile, the "landsman" carries the other end of the net along the riverbank. The boat rows to shore, and the crew jumps out to bring their end of the net to the point where the fish will be hauled in. The landsman walks back to that point with his end of the net, and, when they meet, all crew members (and anyone else who wants to help) pull in the net, creating a baglike pocket that everyone hopes is full of fish.

The dramatic moment at the Lewis Fishery that evening, when the net was tight enough to reveal the catch, was as exciting as the climax of an adventure film. Would there be enough roe and buck shad to satisfy customers, some of whom have come all the way from Philadelphia and Trenton? How many game fish, some of which are illegal to catch in these waters, would have to be thrown back? What else of value (like carp, which some Asian-American customers prefer over shad) would there be?

Steve's wife, Sue Meserve, called out each type of fish and placed them into plastic laundry baskets. She and her helpers then retreated to the first floor of a small white cabin to sell the fish to



the patient customers according to certain rules that allow regulars their fair share while honoring as many requests from visitors as possible. No one goes home empty-handed. Before they are sold, each shad must be weighed and measured, and scale samples need to be scraped off each iridescent body and placed in a small envelope for the scientists who monitor the health of the fish and the river. After the second haul, the family, crew, and visitors often relax on the second floor of the cabin on benches around an old wood stove, enjoying a dinner that may include grilled shad and shad roe fritters.

American or white shad (*Alosa sapidissima*, translated "most delicious shad") is a tasty but bony fish that migrates up rivers to spawn, as do other anadromous fish: herring, striped bass (rock fish), blue fish, and the now nearly extinct sturgeon. Native Americans from New York to North Carolina fished for shad and herring, using them for food and for fertilizer. If you can get around the bones, the fish of the American shad is white and sweet. The roe (egg sac) is a special delicacy.

Legend has it that, during the Revolutionary War, an early run of shad saved Washington's troops at Valley Forge from starvation. It is true that shad and other anadromous fish were staples of Mid-Atlantic families that lived near rivers. In the spring of 1874, in the midst of difficult economic times, an unusually prolific run of hickory shad (American shad's more oily cousin) and blue fish caused farmers in and around Lewes, Delaware, to run to the beach with nets, buckets, and even frying pans to scoop up the fish for food and fertilizer for their crops, saving many people from possible starvation.

In North Carolina, the plentiful shad and herring runs on such rivers as the Roanoke and Chowan in the 18th and 19th centuries gave rise to a large-scale seasonal industry manned by enslaved and free Blacks and brought to life in the writings of regional historian David Cecelski in his book, *The Waterman's Song: Slavery and Freedom in Maritime North Carolina*:

Laying seines around schools of a hundred thousand fish required an orchestra's sense of timing and teamwork....The fishery was a Herculean test of endurance and perseverance....The fish ran so bountifully during the six- to eight-week peak season that the fishermen worked the seines every day of the week, all day and all night. Every haul lasted on the average from four to seven hours, making three or four hauls daily an accomplishment.



Henry Langston extracts eggs from a roe shad; they will be hatched at the Pamunkey Shad Hatchery on the Pamunkey River in Virginia.

Photo by John Pemberton

Pamunkey shad-hatchery worker Henry Langston squeezes eggs from a roe shad caught in the Pamunkey River. In the early 1980s, Virginia author Larry Chowning went fishing with the late Chief William H. Miles and his son Billy, and described the historic Pamunkey fishing method in his book, *Harvesting the Chesapeake: Tools and Traditions*: "Long before the English arrived on the scene, the Pamunks were harvesting shad with crude weir traps made from rocks and brush. They'd build a dam of rocks across the river leaving gaps. In the gaps, they would secure woven funnel-shaped baskets that snagged the shad as they swam upriver to spawn. 'Naturally, we don't fish like that anymore,' said Chief Miles."

Today, only one commercial herring fishery remains on the Chowan River, run by brothers Bobby and Herbert Byrum. But even if shad and herring fishing is no longer commercially viable in North Carolina, the Albemarle shad boat, a sturdy vessel made of native Atlantic white cedar (juniper) and still used by some commercial and recreational fishermen, keeps the memory alive. The shad boat was recently named the state boat of North Carolina.

Overfishing, the building of dams and other obstructions in rivers, and the large volume of pollutants that have been dumped into rivers for years eventually took their toll on anadromous fish. The phenomenal shad and herring runs were gone, and the canning houses that once offered seasonal employment closed. (Can labels have become antique collectors items.) By 1980, there were so few shad in the tributaries of the upper Chesapeake Bay that Maryland instituted a moratorium on shad fishing. In Virginia, shad fishing was prohibited after the harvest of 1993.

The annual Shad Planking in Wakefield, Virginia, a political rally in its 56th year, now must import shad from out of state. Other communities have discontinued their shad plankings in support of the fishing ban. (The events are called "plankings" because the fish are cooked by nailing them to wooden planks and smoking them slowly over an open fire. A traditional joke claims that when the fish is

finally done, you should throw it away and eat the plank.)

Shad restoration efforts are underway throughout the Mid-Atlantic, including improvements to river-water quality and removal of obstructions preventing fish from swimming upstream. One restoration effort dates back to 1918, when the Pamunkey tribe of Virginia started a shad hatchery. "We've been fishing all our lives, and the river is a way of life," says vice chief and hatchery administrator Warren Cook. "We decided we wanted to help put shad back in the river. We're the oldest shad hatchery in the United States." In 1999, the shad hatchery, which leans out onto the river near small fishing shanties, was updated with funds from the Chesapeake Bay Program and the state. The neighboring Mattaponi tribe has established a hatchery on the Mattaponi River, adding to the restoration effort. This past autumn, the Pamunkey hatchery sustained considerable damage from Hurricane Isabel, but it is hoped that it can be repaired in time for the spring shad season.

Hatchery workers catch female shad (called "roes" or "cows") and squeeze eggs from the fish. The eggs are then fertilized and hatched in big tanks, and the baby fish are fed brine shrimp. At about 15 days old, they are tagged using a harmless chemical dye and released into the muddy river. From 1989 to 1997, more than 32 million young shad were released into the wild from the Pamunkey facility. Thanks to the tagging, fish hatched in the Pamunkey and Mattaponi hatcheries and released into the James and the Susquehanna rivers can be traced far beyond Virginia. Bill Matuszeski, former director of the EPA's Chesapeake Bay Program Office, said, "We can only hope that some day, one of the fry from [the Pamunkey hatchery] supplied to the Susquehanna will become the first shad to return to Lake Otsego in New York, one of the farthest sources of water to the Chesapeake Bay."

Postal workers offer a special "shad cancellation" at the annual Lambertville, New Jersey, Shad Fest.

Photo by Susan Charles Groth





Chief William H. Miles and his son Billy wait for gill nets to drift down the Pamunkey River to catch shad. *Photo by Lorry Chowning, courtesy Cornell Maritime Press*

The Lewis Fishery cannot lay claim to the depth of history of the Pamunkey and Mattaponi tribal fisheries, but it has been a bellweather for the health of shad on the Delaware River and in its tributaries for over a hundred years. Captain Bill Lewis knew something was wrong back in the early years of the 20th century, as the numbers of fish caught began declining. By the 1940s, so few fish were being hauled in the Lewis nets that some people wondered why the seasonal fishermen kept at it. No shad were caught at all in 1953 and 1956. Records from the Lewis Fishery, which have been kept every year since 1888, helped convince the states along the Delaware River to form a coalition to study the decrease in shad and to work on cleaning up polluted waters around the Philadelphia-Camden area. Shad populations began rebounding in the 1960s, and today the catch numbers around 500 fish each season.

Vice president for resource protection of the Chesapeake Bay Foundation, Mike Hirshfield, has stated, "It's tragic that a generation of kids [in Maryland and Virginia] is growing up not even knowing what a shad is." But some kids on the Delaware River are more fortunate. Nine-year-old Keziah Groth-Tuft, daughter of folklorist Susan Charles Groth, loves to go out in the rowboat, help pull in the net, and weigh and measure the fish, although she'd rather eat a hot dog than a piece of shad. The Lewis family considers Keziah and the other young people involved in the fishery a sign of hope for the next generation of traditional shad fishermen. Fred Lewis recalls: "Well, I got started because my father was into it. And he began fishing back in 1888. And ever since then, one of us has been doing the fishing every year. We never missed a year." And if this fishery's family, crew, and friends can help it, they never will.



Brothers Lemuel and Steve Ward, barbers and pioneer waterfowl carvers from Crisfield, Maryland, called themselves "Counterfeiters in Wood." Their favorite wood was cedar. Photo courtesy Word Museum of Wildfowl Art

ATLANTIC WHITE CEDAR

"When I can't get cedar no more, why, I'll just have to quit making sneakboxes.... Jersey sneakboxes must be one reason why God made trees." — George Hendricks, New Gretna, New Jersey

ON THE VERNAL EQUINOX, March 20, 2000, students from Tyrrell County Elementary School in rural eastern North Carolina joined a group of naturalists, educators, and arts activists in a muddy swamp to plant tree seedlings. This wasn't just any lesson in trees and ecology, though. The children were planting Atlantic white cedar, known locally as juniper, a mainstay of traditional life and economy in the coastal Mid-Atlantic. Since colonial days, entrepreneurs throughout the region had become so efficient at cutting down and marketing cedar wood for boat-building and roofing shingles that whole forests had disappeared by the 1800s. To add to the problem,

many clear-cut swamps were drained, and the loss of the natural filtering qualities of trees and peat wreaked havoc with the water quality needed to sustain anadromous fish species such as shad in the local rivers, and shellfish such as oysters in the nearby sounds and bays.

By noon on that soggy March day, one hundred trees had been planted, the first of the 7,000 planned in a project of the arts organization Pocosin Arts in Columbia. Attached to each juniper seedling was a handmade clay marker, upon which each child inscribed a symbol "to commemorate the day, the project, and the millennium." Feather Phillips, the director of the project, explained, "[The Millennium Forest] will be open space alternating with dense planting, the way the trees grow in nature. It will be a place visitors can enter to sit, meditate, and contemplate."

Atlantic white cedar (*Chamaecyparis thyoides*) once grew in profusion in wetlands from Long Island to North Carolina. The trees grow

in clumps that tend to intertwine as they reach heights of up to eighty or a hundred feet, making it difficult to cut just one or two trees at a time. Referring to cedar stands in the wetlands of southern New Jersey in *The Great Book of Wildfowl Decoys*, author Gary Giberson explained how the clear-cut timber was used with ruthless efficiency:

The smallest trees, those growing around the outside of the stand, would make the best bean poles or net markers. The next size tree, two to four inches in diameter, would be used for fence posts. The six-inch-diameter trees would be used for cedar shingles. Working in toward the middle of the stand, the next size tree would be cut for weather boards or small trim material. These logs would be around eight to ten inches in diameter. The remaining large trees were used as boat lumber.

Straight grained, light, and insect resistant, Atlantic white cedar was also used for duck and goose decoys, barrels, buckets, furniture, channel markers, utility poles, railroad ties, the interior of freezers and washing machines, and even for organ pipes. In the 18th and 19th centuries, reforestation was not a common practice, and the trees did not regenerate themselves. The wood eventually became so scarce that lumber companies in New Jersey created a brisk business in the 19th century “mining” it by dredging up fallen trees from the swamps.

An elementary school student from Tyrrell County, North Carolina, plants an Atlantic white cedar (juniper) seedling in the Millennium Forest at Pocosin Lakes National Wildlife Refuge as part of the 7,000 Junipers project.

Photo courtesy Pocosin Lakes National Wildlife Refuge



A stand of Atlantic white cedar in the New Jersey Pine Barrens, showing how the trees grow in a dense cluster, which led to clear-cutting.

Photo by George F. Russell @ USDA-NRCS PLANTS Database

Spanning the border of North Carolina and Virginia, the Great Dismal is a vast swamp where huge stands of Atlantic white cedar (juniper) and cypress once stood, before the lumber companies cut them down. North Carolina author Bland Simpson traveled with local guide Reggie Gregory to the last stand of Great Dismal juniper and described it in *The Great Dismal: A Carolinian's Swamp Memoir*: “In close ranks, the cedar spires stand, each tree a tall tawny pole with bark in thin vertical strips marking a slow swirling whorl around and about the tree up to its dark green arrow-crown. They grow in thick, high-acid peat of their own making and reach heights of sixty and seventy feet, diameters of a foot. Deadfalls and windfalls cross and lap each other on the forest floor, and walking in the cedars is slow going or no going at all.... In aerial photographs, the Swamp's few remaining patches of cedar show up stark and dramatic, like shadows on the moon.

‘Well,’ Reggie said, ‘there’s your juniper.’”



Gus Heinrichs poses with a sneakbox at the Perrine Boat Shop at Tuckerton Seaport. *Photo courtesy Tuckerton Seaport*

Legendary decoy carvers Lem and Steve Ward, who are memorialized at the museum in their hometown of Crisfield and at the Ward Museum of Wildfowl Art in nearby Salisbury, Maryland, were fairly typical in their use of cedar. Sometimes they used old cedar telephone poles, but if they could get a good piece of “North Carolina juniper,” they were happier. Though cedar was their favorite, they used any kind of wood they could obtain. After World War II, they bought a number of Navy life rafts and cut thousands of blocks of balsa wood to use for gunning decoys. Balsa had the advantage of being lighter than cedar, but it was much less durable. Today, Chesapeake Bay carvers Ron Rue and Dan Brown carry on the Ward brothers’ tradition, still using cedar when they can get it. Decoy collectors pay thousands of dollars for a decorative Ward decoy, and those made of cedar are the most prized.

Another piece of waterfowling equipment made from cedar is the “sneakbox,” a 12-foot-long boat with a spoon-shaped hull traditionally built and used by duck hunters in the Barnegat Bay–Pine Barrens region of New Jersey. Like many folk craft, the boat was developed to meet a unique set of needs, in this case, hunting in conditions ranging from open water to the thinnest layer of marsh mud and, in the coldest months, to ice. The boat draws so little water, it is joked, that it can “follow the trail

of a mule as it sweats up a dusty road.” These boats need wood that is light, flexible, straight-grained, and resistant to wood-eating marine animals; “swamp cedar” or “Jersey cedar,” as Atlantic white cedar is called locally, was the only wood that could fill the bill.

In the late 1970s, folklorists from the Library of Congress’s American Folklife Center interviewed sneakbox maker Joe Reid, from Waretown, New Jersey, who explained, “Fiberglass doesn’t handle itself in water the way cedar does. Cedar takes in just the right amount of water and settles down.... You can’t beat cedar for a boat.” Folklorist Mary Hufford noted that, although most of the older men were no longer making full-sized sneakboxes, and many of them had stopped hunting, they had started making miniature sneakboxes for their children and grandchildren. Hufford observed that these miniatures are “a means of transporting aging gunners mentally into the marshes, while transmitting regional identity to children and grandchildren.”

The sneakbox tradition lives on in Gus Heinrichs, born in 1931 in Tuckerton, New Jersey, a historic shipbuilding and lumbering town. Heinrichs came from a boat-building family, and when he was young, his father built him a 24-foot garvey, another type of regional boat made of cedar. He used it for clamming until the 1950s, when he became

a house carpenter. In 1983, Heinrichs was admiring a sneakbox at a decoy and gunning show when someone dared him to build one. He went to work almost immediately on his first sneakbox, which won a prize at the show the next year. Today, Gus Heinrichs is the resident sneakbox maker at the Tuckerton Seaport museum complex. "My dad wanted at least one of his sons to learn sneakbox-building and carry on a tradition that he had started many years before.... The sneakbox I build is a different style but from the same patterns passed down by my dad," explains Heinrichs.

At last count, there were still 1,000 junipers to be planted to reach the 7,000 mark at Pocosin National Wildlife Refuge. There are also many other Atlantic white cedar forest restoration projects going on from New Jersey to North Carolina. These efforts won't make up for the millions of trees clear-cut in the Mid-Atlantic over the past three centuries, but they are significant. Meanwhile, one can only hope that Gus Heinrichs and his helpers can continue to find enough cedar to build their boats and demonstrate their skill for the public. Otherwise, sneakbox-making will become a part of memory culture, with only miniature models made for grandchildren remaining as evidence of the legacy.

These three resources—oysters, shad, and Atlantic white cedar—sketch a history of the maritime traditions of the Mid-Atlantic region. The next generation of skipjack captains, shad fishermen, and sneakbox makers will build upon the past, charting a course for the region's maritime resources into the future. Through efforts of grassroots conservation and local wisdom, the region's cultural history lives on through the eternal process of change and renewal.

Dr. Betty J. Belanus is an education specialist at the Center for Folklife and Cultural Heritage and has been working on the Festival since 1986. She has curated or co-curated five other Festival programs; this was by far the most challenging, but one of the most rewarding.

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SUGGESTED LISTENING

Classic Maritime Music from Smithsonian Folkways Recordings. 2004. CD 40053.

GENERAL FESTIVAL INFORMATION

Festival Hours

The Opening Ceremony for the Festival takes place at *Nuestra Música's* La Fonda stage at 11 a.m., Wednesday, June 23. Thereafter, Festival hours are 11 a.m. to 5:30 p.m., with special evening events. The Festival is closed Monday, June 28, and Tuesday, June 29. See the schedule on pages 74–93 for details.

Festival Sales

Visitors may purchase Haitian, Latino, and seafood lunches, snacks, and dinners from Festival food concessions. A Haitian Market will feature traditional craft products and foods from Haiti. A variety of objects produced by Festival artisans and a selection of related books and recordings will be available at the Festival Marketplace on the Mall-side lawn of the Freer Gallery of Art. Smithsonian Folkways recordings will also be available there (For the *Nuestra Música* program, *Music of New Mexico: Hispanic Traditions; Borderlands; From Conjunto to Chicken Scratch; Heroes & Horses: Corridos from the Arizona-Sonora Borderlands; Taquachito Nights; ¡Viva el Mariachi!; Raíces Latinas; Capoeira Angola 2: Brincando na Roda* (Grammy nominated!); *Sacred Rhythms of Cuban Santería; Cuba in Washington; Puerto Rico in Washington; Jibara Hasta el Hueso; Mountain Music of Puerto Rico* (Grammy nominated!); *Ecos de Borinquen* (Grammy nominated!); *Quisequeya en el Hudson: Dominican Music in NYC; Fiento de Agua Unplugged; Materia Prima*. For the *Water Ways* program, *Classic Maritime Music from Smithsonian Folkways Recordings*. For the Haiti program, *Caribbean Revels: Haitian Rara & Dominican Gaga and Rhythms of Rapture: Sacred Musics of Haitian Vodou*) and through www.folkways.si.edu. Digital downloads from Smithsonian Folkways and from Festival recordings will be available from Smithsonian Global Sound at www.globalsound.org.

Press

Visiting members of the press should register at the Press tent located near the Smithsonian Metro Station on the Mall at Jefferson Drive and 12th Street.

First Aid

A first aid station is located near the Smithsonian Metro Station on the Mall at Jefferson Drive and 12th Street.

Restrooms & Telephones

There are outdoor facilities for the public and for visitors with disabilities located near all of the program areas on the Mall. Additional restroom facilities are available in each of the museum buildings during visiting hours. Public telephones are available on the site, opposite the National Museums of American History and Natural History, and inside the museums.

Lost & Found/Lost People

Lost items or family members should be brought to or picked up from the Volunteer tent located near the Smithsonian Metro Station on the Mall at Jefferson Drive and 12th Street.

Metro Stations

Metro trains will be running every day of the Festival. The Festival site is easily accessible from the Smithsonian and Federal Triangle Stations on the Blue and Orange Lines.

Services for Visitors with Disabilities

Large-print and audio-cassette versions of the daily schedule and audio-cassette versions of the program book and signs are available at the Festival Information kiosks and the Volunteer tent. Other formats are available upon request. Volunteers are on call to assist wheelchair users. Audio loops to assist hard-of-hearing visitors are installed at the music stages. Service animals

are welcome. American Sign Language interpreters are available on site; the Festival schedule indicates which performances and presentations are interpreted (Eg). Other modes of interpretation may be provided if a request is made a week in advance by calling (202) 786-2414 (TTY) or (202) 275-1905 (voice), or e-mailing franklinj@si.edu.

Thunderstorms

In case of a severe rainstorm visitors should go inside a museum. If museums are closed, visitors should go into the Metro Station. Summer rainstorms are usually brief, and often the Festival resumes operations within an hour or two. In the event of a severe thunderstorm the Festival must close. Do not remain under a tent or a tree!

ONGOING FESTIVAL PRESENTATIONS

In addition to the daily scheduled performances, there will be ongoing demonstrations in the individual program areas.

Haiti: Woodcarving, straw work and basketry, pottery, mural-painting, coffee, *kleren*-making, paper- and mat-making, boat-building, *tap-tap* (bus) decoration, net-making & other maritime traditions, historic restoration arts, Carnival arts, cut-metal work, sequined flag making, and other needlework arts.

Nuestra Música: Instrument-making demonstrations.

Water Ways: Commercial fishing methods, net-gearing and -mending, fish-marketing, recreational fishing crafts (custom rod making, salt water fly-tying, charter boat captaining), waterfowl decoy carving and marshland traditions, maritime ecology and environmental education, wooden boat building and restoration, maritime blacksmithing and metalwork, rigging, knot-tying and sailing crafts, model boat building, marine weather prediction, light-house and lightship information, boating safety.

Especially for Children and Families

Haiti: Ongoing activities for families in the Kids' Corner Tent will include interactive performances; mini-workshops on music, dance, painting, games; crafts such as toy-making; and play activities designed to introduce children to the culture of Haiti's young people.

Water Ways: In Kids' Coast participate in interactive displays on Mid-Atlantic maritime creatures and natural resources and on what you can do to keep the region's waterways healthy from the staff of the National Oceanic and Atmospheric Administration, The Nature Conservancy, Pocosin Lakes National Wildlife Refuge/U.S. Fish and Wildlife Service, The Oyster Recovery Partnership, and The Clearwater Hudson River Sloop (week two). Week one, use river clay to learn about the ancient art of Pamunkey Indian pottery from Mildred Moore, master potter.

Each day, a different organization will lead a hands-on activity in Kids' Coast. Check the Kids' Coast schedule for the activity of the day.

Chart a course with experts from the NOAA Weather and Ocean Services, and try on a lifejacket and guess what happened to the ruined boat with the Sail and Power Squadron in the Water Safety Tent; learn to tie a knot and hoist a sail with the National Maritime Heritage Foundation in the Sailing Crafts Tent; try knitting a net in the Net Fishing Tent.

Be sure to pick up a copy of The Nature Conservancy's *Nature Navigator* activity booklet at any Information booth on site, and investigate Mid-Atlantic Maritime Mystery Creatures!

FESTIVAL SCHEDULE (Programs are subject to change.)

Wednesday, June 23


11:00 *Festival Opening Ceremony*
La Fonda Stage

HAITI: FREEDOM AND
CREATIVITY FROM THE
MOUNTAINS TO THE SEA



Mizik ak Dans Stage

-  12:00 *Rara Music*: San Rankin
12:45 *Vòdon Drumming*: Azor
1:30 *Konbit Songs*: Kòd-o-Bann
2:15 *Ballads*: Boulo Valcourt
3:00 *Vòdon Drumming*: Azor
3:45 *Konbit Songs*: Kòd-o-Bann
4:30 *Tivoubadon Music*: Tikoka
5:00 *Rara Music*: San Rankin

Ounfò

- 12:00 *Consecration and Purification*: The Ounfò and Lakou
12:45 *Vèrè Workshop*: Sacred Drawings in Honor of Papa Legba
 1:30 *Rhythm and Ritual Dance*
2:15 *Making the Sacred Altar for Papa Legba*
3:00 *Vòdon, Freedom, and Creativity*
3:45 *Color, Dress, and Ritual Display*
4:30 *Elements of Ceremony: Honoring Papa Legba*

Krik Krak Narrative Stage



- 12:00 *Tales of Bonki and Malis*
12:45 *Kreyòl Language Workshop*
1:30 *Architecture, Freedom, and Creativity*
2:15 *Stories from the Land of Mountains Behind Mountains*
 3:00 *Painting as Popular Tradition in Haiti*
3:45 *Haitian Proverbs*
 4:30 *Diaspora Voices*

Haitian Kitchen

Ongoing demonstrations of everyday and ritual cooking in connection to Haitian cultural and religious life and celebration; displays of food for sacred offerings. Check the Web site for daily schedules.

NUESTRA MÚSICA:
MUSIC IN LATINO
CULTURE

La Fonda

-  12:00 *Salvadoran Chanchona*: Chanchona San Simone
12:45 *Conjunto Tejano*: Eva Ybarra y su Conjunto
1:30 *Mariachi Los Camperos* de Nati Cano
2:15 *Traditional Merengue*: Franklyn Hernández y sus Tipican Brothers
3:00 *Plena y Bomba*: Viento de Agua
3:45 *Son Jarocho*: José Gutiérrez y Los Hermanos Ochoa
4:30 *Joropo Llanero*: El Grupo Cimarrón de Colombia
 5:30–9:00
EVENING CONCERT
String Traditions in Mexico and the United States Sponsored by the National Endowment for the Arts (NEA) featuring National Heritage Fellows Mariachi Los Camperos de Nati Cano; José Gutiérrez y Los Hermanos Ochoa; Lorenzo Martínez y Reflexiones

La Peña

- 12:00 *Jarocho Traditions*: José Gutiérrez y Los Hermanos Ochoa
12:45 *Plena y Bomba of Puerto Rico*: Viento de Agua
 1:30 *Marimba Traditions of Guatemala*: Marimba Linda Xelajú
2:15 *Afro-Cuban Religious Music*: Emikeké
 3:00 *The Acoustic Bass in Latino Music*: Ricardo Albino Zapata Barrios; Pedro Hernández
3:45 *Marimba Traditions of Guatemala*: Marimba Linda Xelajú
4:30 *The Chanchona of El Salvador*

El Portal

- 12:00 *Music and Commodification*
12:45 *Harp Construction*
1:30 *Music Scenes*: Sidemen's Perspectives
2:15 *Musical Traditions of New Mexico*
3:45 *Music and Resistance*

El Salón de Baile

- 12:00 *New Mexican Social Dance*: Emikeké
12:45 *Bailemos, Let's Dance! Son Jarocho Fandango*: José Quetzal Flores; Francisco González; Martha González
1:30 *Salsa Dance Class*: DJ Bruno and Eileen Torres
2:15 *Bailemos, Let's Dance! Conjunto Tejano*: Eva Ybarra y su Conjunto
3:00 *Salsa Dance Class*: DJ Bruno

3:45 *Bailemos, Let's Dance!*
Merengue Perico Ripiao:
 Franklyn Hernández y
 sus Tipican Brothers;
 Eileen Torres

6g 4:30 *Salsa Dance Class:*
 DJ Bruno

WATER WAYS:
 MID-ATLANTIC
 MARITIME COMMUNITIES

Shore Memories

12:00 *Smith Island Life:*
 Janice Marshall

12:30 *Menhaden-Fishing Work*
Songs: Northern Neck
 Chantey Singers

1:15 *Southern Maryland*
Timesmith: David Norris

6g 2:00 *Lighthouse Stories:*
 Bernadette Gesser;
 Sylvia Hillman

2:45 *Menhaden-Fishing Work*
Songs: Northern Neck
 Chantey Singers

3:30 *Southern Maryland*
Timesmith: David Norris

4:15 *Down East North Carolina*
Stories and Songs:
 Connie Mason

5:00 *Life Jacket Drill: Sail and*
Power Squadron

Bayhouse Narrative Stage

6g 12:00 *Weather and the Water*

12:30 *Lighthouse Stories*

1:15 *Boat Talk*

2:00 *Maritime Communities in*
Transition: Smart Growth
 Programs

2:45 *Fishing: Then and Now*

6g 3:30 *Water Ways: Ecotourism*
and Ecology

4:15 *Island Life*

5:00 *Marsh Life*

Kids' Coast Environmental Learning Center

12:00–5:30

Ward Museum of Wildfowl Art:
 Hands-on Marshlands Ecology,
 Duck Decoy Carving and Duck-
 and Goose-Calling Activities

Maritime Kitchen

12:00 *Crisfield Cooking:*
 Ramona Whittington

1:00 *Virginia Eastern Shore*
Cooking: Dawn Chesser

2:00 *Harkers Island Cooking:*
 Karen Amspacher

3:00 *Smith Island Crab-Picking*
and Cooking: Janice
 Marshall

4:00 *Virginia Eastern Shore*
Cooking: Dawn Chesser

6g 5:00 *Crisfield Cooking:*
 Ramona Whittington

Costumed for Carnival in Jacmel, Haiti. Photo by Chantal Regnault



Thursday, June 24

HAITI: FREEDOM AND CREATIVITY FROM THE MOUNTAINS TO THE SEA

Mizik ak Dans Stage

- 11:00 *Rara Music*: San Rankin
11:45 *Konbit Songs*: Kòd-o-Bann

- Eg** 12:30 *Tiroubadou Music*: Tikoka
1:15 *Vòdou Drumming*: Azor
2:00 *Ballads*: Boulo Valcourt
2:45 *Tiroubadou Music*: Tikoka
3:30 *Konbit Songs*: Kòd-o-Bann

- 4:15 *Vòdou Drumming*: Azor
5:00 *Rara Music*: San Rankin

Ounfò

- 11:00 *I'vevè Workshop*: Sacred Drawings of Ezili
11:45 *Becoming an Houngsi*
12:30 *Vòdou Rhythms and Ritual Drumming*
1:15 *Vòdou in Haitian History*
2:00 *Ritual Dress*
Eg 2:45 *Vòdou and Artistic Creativity*
3:30 *Preparing a Ritual Space*
4:45 *Elements of Ceremony*: Honoring Ezili

Krik Krak Narrative Stage

- 11:00 *Stories of Freedom and Creativity*
11:45 *Crafts and Environment*: Woodwork, Pottery, Basketry
12:30 *Making Musical Instruments*
1:15 *Haitian Folktales*
2:00 *Art for Saints' Days and Celebrations*
2:45 *Everyday Architecture*
3:30 *Kreyòl Workshop*
Eg 4:15 *Diaspora Voices*

Haitian Kitchen

Ongoing demonstrations of everyday and ritual cooking in connection to Haitian cultural and religious life and celebration: displays of food for sacred offerings. Check the Web site for daily schedules.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

La Fonda

- Eg** 11:00 *Conjunto Tejano*: Eva Ybarra y su Conjunto
11:50 *Music of New Mexico*: Lorenzo Martínez y Reflexiones
12:40 *Mariachi Los Camperos* de Nati Cano
1:30 *Son Jarocho*: José Gutiérrez y Los Hermanos Ochoa
2:20 *Traditional Merengue*: Franklyn Hernández y sus Tipican Brothers
3:10 *Guatemalan Marimba*: Marimba Linda Xelajú
4:00 *Joropo Llanero*: El Grupo Cimarrón de Colombia
4:50 *Plena y Bomba*: Viento de Agua

Carl Tyler, a young crabber from Crisfield, MD. Photo by Lora Bottinelli



La Peña

- 11:00 *El Arpa Llanero*: El Grupo Cimarrón de Colombia
11:50 *The Chanchona of El Salvador*
Eg 12:40 *The Accordion in Latino Music*: Franklyn Hernández; Eva Araiza Ybarra
1:30 *Plena y Bomba of Puerto Rico*: Viento de Agua
2:20 *The Chanchona of El Salvador*
3:10 *The Son Jarocho of Veracruz, Mexico*: José Gutiérrez y Los Hermanos Ochoa
Eg 4:00 *Afro-Cuban Religious Music*: Emikeké
4:50 *Rhythm Guitars in Latino Music*: Natividad Cano; Arturo Palacios; Pedro Libardo Rey Rojas; Marcos Ochoa Reyes

El Portal

- 11:00 *Music Scenes*: Sidemen's Perspectives
11:50 *Family Lineages in Music*: Robert David Martínez; Roberto Cepeda-Brenes; Marcos Ochoa Reyes
12:40 *Musical Traditions of Guatemala*
Eg 2:20 *Music and Appropriation*
3:10 *Mariachi Traditions*
4:50 *Melodic Guitars*

El Salón de Baile

- 11:00 *Salsa Dance Class*: DJ Bruno & Eileen Torres
11:50 *Afro-Cuban Dance*: Emikeké
12:40 *Salsa Dance Class*: DJ Bruno & Eileen Torres

- 1:30 *New Mexican Social Dance*; Lorenzo Martínez y Reflexiones
- 2:20 *Bailemos, Let's Dance! Son Jarocho Fandango*; José Quetzal Flores; Francisco González; Martha González
- 3:10 *Bailemos, Let's Dance! Conjunto Tejano*; Eva Ybarra y su Conjunto
- 4:00 *Bailemos, Let's Dance! Merengue Perico Ripiao*; Franklyn Hernández y sus Tipican Brothers
- 4:50 *Salsa Dance Class*; DJ Bruno & Eileen Torres

WATER WAYS: MID-ATLANTIC MARITIME COMMUNITIES

Shore Memories

- 6g** 11:00 *Down East North Carolina Stories and Songs*; Connie Mason
- 11:45 *Chesapeake Scenes*
- 12:30 *Old-Style Gospel*; SAIF Water Singers
- 1:15 *Menhaden-Fishing Work Songs*; Northern Neck Chantey Singers
- 2:00 *Chesapeake Scenes*

- 2:45 *Old-Style Gospel*; SAIF Water Singers
- 3:30 *Menhaden-Fishing Work Songs*; Northern Neck Chantey Singers
- 6g** 4:15 *Eastern Shore Folklore*; Tom Flowers
- 5:00 *Lifesaving Stories*; Albert Reginald Jones

Bayhouse Narrative Stage

- 11:00 *Boat Talk*; Tall Ships
- 11:45 *National Museum of Natural History's Ocean Hall*
- 6g** 12:30 *Life in the Marsh*
- 1:15 *Weather and the Water*
- 2:00 *Eastern Shore Folklore*; Tom Flowers
- 2:45 *Crossing the High Seas*
- 3:30 *Water Ways: Teaching about Maritime Traditions*
- 4:15 *River Life*
- 5:00 *Church and Community*

Kids' Coast Environmental Learning Center

- 11:00-5:30
The Tall Ship Kalmar Nyckel Educational Staff; Navigation, Knots, and Other Nautical Skills

Maritime Kitchen

- 11:00 *Virginia Eastern Shore Cooking*; Dawn Chesser
- 12:00 *Fishing Boat Cooking*; Kenny Pinkard
- 1:00 *Shad Preparation*; Clyde Roberts
- 6g** 2:00 *Crisfield Cooking*; Ramona Whittington
- 3:00 *Smith Island Crab-Picking and Cooking*; Janice Marshall
- 4:00 *Fishing Boat Cooking*; Kenny Pinkard
- 5:00 *Maryland vs. Virginia Shore Cooking*; Dawn Chesser; Ramona Whittington

Work boats owned by the Rogers family of Reedville, VA. Photo by Harold Anderson



Friday, June 25

HAITI: FREEDOM AND
CREATIVITY FROM THE
MOUNTAINS TO THE SEA

Mizik ak Dans Stage

11:00 *Rara Music*: San Rankin

11:45 *Koubit Songs*:
Kòd-o-Bann

12:30 *Tivoubadou*: Tikoka

1:15 *Vòdou Drumming*: Azor

Eg 2:00 *Koubit Songs*:
Kòd-o-Bann

2:45 *Tivoubadou Music*: Tikoka

3:30 *Ballads*: Boulo Valcourt

4:15 *Vòdou Drumming*: Azor

5:00 *Rara Music*: San Rankin

Eg 5:30–9:00

EVENING CONCERT

*Ralph Rinzler Memorial Concert
in Honor of Roland Freeman:*

*Gospel Traditions from
Maryland and Virginia*

Ounfò

11:00 *I'veè Workshop*: Sacred
Drawings for Agwe/
La Sirène

11:45 *Space and the Ounfò*

12:30 *Vòdou Rhythm and
Ritual Drumming*

1:15 *Vòdou Ritual Foods
and Altar-Making*

2:00 *Ritual Dress*

2:45 *Vòdou and Artistic
Creativity*

Eg 3:30 *Consecration and
Purification*

4:45 *Maritime Ritual
and Ceremonies*

Krik Krak

Narrative Stage

11:00 *Haitian Folktales*

11:45 *New Crafts from Old
Materials*: Banana and
Cut-Metal Art

Eg 12:30 *Kreyòl Workshop*

1:15 *Stories of Freedom
and Creativity*

2:00 *Carnival and Rara*

2:45 *Coffee, Cane, and History*

3:30 *Kreyòl—Oral Tradition to
Written Word*

4:15 *Diaspora Voices*

Haitian Kitchen

Ongoing demonstrations of
everyday and ritual cooking in
connection to Haitian cultural
and religious life and celebra-
tion; displays of food for sacred
offerings. Check the Web site
for daily schedules.

The "Caporales" of Sangre Boliviana
troupe perform at a festival. *Photo
courtesy sangreboliviana.com*



NUESTRA MÚSICA:
MUSIC IN LATINO
CULTURE

La Fonda

11:00 *Salvadoran Chanchona:*
Chanchona San
Simonense

11:50 *Son Jarocho:*
José Gutiérrez y
Los Hermanos Ochoa

Eg 12:40 *Plena y Bomba:*
Viento de Agua

1:30 *Afro-Cuban Traditions:*
Emkeké

2:20 *Traditional Merengue:*
Franklyn Hernández
y sus Tipican Brothers

3:10 *Music of New Mexico:*
Lorenzo Martínez y
Reflexiones

4:00 *Conjunto Tejano:*
Eva Ybarra y su Conjunto

4:50 *Mariachi Los Camperos*
de Nati Cano

La Peña

11:00 *Marimba Traditions of*
Guatemala: Marimba
Linda Xelajú

11:50 *Afro-Cuban Religious*
Music: Emkeké

12:40 *The Harps of Mexico*
and Colombia

1:30 *Marimba Traditions of*
Guatemala: Marimba
Linda Xelajú

Eg 2:20 *Llanero Musical Traditions*
of Colombia: El Grupo
Cimarrón de Colombia

3:10 *Vocal Styles*

4:00 *The Son Jarocho of*
Veracruz, Mexico:
José Gutiérrez y Los
Hermanos Ochoa

4:50 *Plena y Bomba of Puerto*
Rico: Viento de Agua

El Portal

Eg 11:00 *Music and the Industry*

11:50 *Women in Music*

1:30 *Music and Community*

3:10 *Afro-Cuban Religious*
Music Traditions

4:00 *The Emergence of the*
Chanchona

El Salón de Baile

11:00 *Joropo Dance of Colombia:* **Eg**
El Grupo Cimarrón
de Colombia

Eg 11:50 *Bailemos, Let's Dance!*
Merengue Perico Ripiao:
Franklyn Hernández
y sus Tipican Brothers

12:40 *Salsa Dance Class:*
DJ Bruno

1:30 *Bailemos, Let's Dance!*
Conjunto Tejano:
Eva Ybarra y su Conjunto

2:20 *Salsa Dance Class:*
DJ Bruno

3:10 *Bailemos, Let's Dance!*
Son Jarocho Fandango

Eg 4:00 *Salsa Dance Class:*
DJ Bruno
4:50 *New Mexican Social*
Dance: Lorenzo Martínez
y Reflexiones

WATER WAYS: MID-
ATLANTIC MARITIME
COMMUNITIES

Shore Memories

Eg 11:00 *Old-Style Gospel:*
SAIF Water Singers

11:45 *Eastern Shore Folklore:*
Tom Flowers

12:30 *Menhaden-Fishing Work*
Songs: Northern Neck
Chantey Singers

1:15 *Eastern Shore Folklore:*
Tom Flowers

Eg 2:00 *Old-Style Gospel:*
SAIF Water Singers

2:45 *Menhaden-Fishing Work*
Songs: Northern Neck
Chantey Singers

3:30 *Down East North Carolina*
Songs and Stories:
Connie Mason

4:15 *Smith Island Life:*
Janice Marshall

5:00 *A Capella Gospel:*
Paschall Brothers

Bayhouse Narrative Stage

11:00 *Boat Talk*

11:45 *Weather and the Water*

Eg 12:30 *Water Ways:*
The SAIF Water Project

1:15 *Maritime Communities*
in Transition

2:00 *Crossing the Water:*
Tall Ship Crewing

2:45 *Fishing: Then and Now*
3:30 *Island Life:* Harkers and
Cedar Island

4:15 *Recreational Fishing Tips*
5:00 *Life in the Marsh*

Kids' Coast
Environmental
Learning Center

11:00-5:30
Virginia Coastal Resources:
Oyster and Sea Grass Ecology
Activities—Help Build an
Oyster Reef; Meet the Live
Chesapeake Bay Creatures in
Kids' Coast and at the Oceans
in Motion Traveling Aquarium

Maritime Kitchen

11:00 *Long Island Eel Smoking:*
Cory Weyant

11:30 *Fishing Boat Cooking—*
Desserts: Kenny Pinkard

12:00 *Jams and Jellies:*
Dawn Chesser

1:00 *Fishing Boat Cooking:*
Kenny Pinkard

2:00 *Smith Island's Nine-Layer*
Cake: Janice Marshall

3:00 *Pies:* Ramona Whittington

Eg 4:00 *Eastern Shore Virginia*
Cooking—Hunting Lodge
Dessert: Dawn Chesser

5:00 *Crisfield Bread Pudding:*
Ramona Whittington

Saturday, June 26

HAITI: FREEDOM AND
CREATIVITY FROM THE
MOUNTAINS TO THE SEA

Mizik ak Dans Stage

- 11:00 *Rara Music*: San Rankin
11:45 *Konbit*: Kòd-o-Bann
12:30 *Tivoubadou*: Tikoka
1:15 *Vòdou Drumming*: Azor
6g 2:00 *Ballads*: Boulo Valcourt
2:45 *Konbit*: Kòd-o-Bann
3:30 *Tivoubadou*: Tikoka
4:15 *Vòdou Drumming*: Azor
5:00 *Rara Music*: San Rankin

Ounfò

- 11:00 *I'vevè Workshop*: Sacred
Drawings for Simbi
11:45 *Organizing Ritual Space*
6g 12:30 *Ritual Food Display*
1:15 *Rara and Vòdou*
2:00 *Ritual Drumming Workshop*
2:45 *Vòdou, Freedom, and History*
3:30 *Maritime Ritual*
4:15 *Preparing a Vòdou
Ceremony for Simbi*

Krik Krak Narrative Stage

- 11:00 *Haitian Folktales*
11:45 *Sugar and Haitian History*
12:30 *Kreyòl Workshop*
1:15 *Stories of Freedom
and Creativity*
2:00 *Song-Making:*
Rara, Carnival, and Konbit
2:45 *Crafts, Trade, and
Economic Freedom*
6g 3:30 *Kreyòl:*
*From Oral Tradition
to Written Word*
4:15 *Diaspora Voices*

Haitian Kitchen

Ongoing demonstrations of
everyday and ritual cooking in
connection to Haitian cultural
and religious life and celebra-
tion; displays of food for sacred
offerings. Check the Web site
for daily schedules.

NUESTRA MÚSICA:
MUSIC IN LATINO
CULTURE

La Fonda

- 11:00 *Traditional Merengue:*
Franklyn Hernández y
sus Tipican Brothers
11:50 *Joropo Llanero*: El Grupo
Cimarrón de Colombia
12:40 *Son Jarocho*: José
Gutiérrez y Los
Hermanos Ochoa
1:30 *Music of New Mexico:*
Lorenzo Martínez y
Reflexiones
6g 2:20 *Conjunto Tejano*: Eva
Ybarra y su Conjunto
3:10 *Salvadoran Chanchona:*
Chanchona
San Simonense
4:00 *Mariachi Los Camperos*
de Nati Cano
4:50 *Plena y Bomba:*
Viento de Agua

A potter from Aux Pins, Haiti. Photo by Patrick Vilaire



6g 5:30-9:00

EVENING CONCERT

Grassroots Traditions from Central and South America; Chanchona San Simonense; Marimba Linda Xelajú; El Grupo Cimarrón de Colombia

La Peña

6g 11:00 *Musical Traditions of New Mexico*; Lorenzo Martínez y Reflexiones

11:50 *Afro-Cuban Religious Music*; Emikeké

12:40 *Mariachi Musical Traditions*; Mariachi Los Camperos de Nati Cano

1:30 *Marimba Traditions of Guatemala*; Marimba Linda Xelajú

2:20 *Afro-Latino Drum Traditions*

3:10 *Llanero Musical Traditions of Colombia*; El Grupo Cimarrón de Colombia

4:00 *Marimba Traditions of Guatemala*; Marimba Linda Xelajú

4:50 *The Son Jarocho of Veracruz, Mexico*; José Gutiérrez y Los Hermanos Ochoa

El Portal

11:00 *Music and Identity*; Fiesta de La Virgen

11:50 *Music and Family*

6g 12:40 *Afro-Puerto Rican Musical Traditions*

1:30 *Fandangos in California*

2:20 *Latino Master Musicians*; NEA National Heritage Fellows

3:10 *Carnival Traditions*

El Salón de Baile

11:00 *Salsa Dance Class*; DJ Bruno

11:50 *Bailemos, Let's Dance!* Salvadoran Chanchona

12:40 *Danza: Los Tecuanes of Puebla, Mexico*

1:30 *Carnival*; Sangre Boliviana

2:20 *Salsa Dance Class*; DJ Bruno

3:10 *Afro-Cuban Dance*; Emikeké

6g 4:00 *Danza: Los Tecuanes of Puebla, Mexico*

4:50 *Carnival*; Sangre Boliviana

WATER WAYS: MID-ATLANTIC MARITIME COMMUNITIES

Shore Memories

6g 11:00 *Smith Island Life*; Janice Marshall

11:45 *Menhaden-Fishing Work Songs*; Northern Neck Chantey Singers

12:30 *Eastern Shore Gospel Music*; New Gospelites

1:15 *Down East North Carolina Songs and Stories*; Connie Mason

2:00 *Fish House Liars*; Sonny Williamson; Rodney Bradford Kemp

2:45 *Menhaden-Fishing Work Songs*; Northern Neck Chantey Singers

6g 3:30 *Eastern Shore Gospel Music*; New Gospelites

4:15 *Fish House Liars*; Rodney Bradford Kemp; Sonny Williamson

5:00 *Tugboat and Piloting Stories*; Herbert Groh

Bayhouse Narrative Stage

Waterfowl Day; All-day Working Waterfowl Decoy Judging in the Marsh Life Tent area

11:00 *Author Talk*; Priscilla Cummings' "Chadwick the Crab" Series

11:45 *Boat Talk*:

Duck-Hunting Boats

6g 12:30 *Duck- and Goose-Calling Exhibition*

1:15 *Wetlands Restoration*

2:00 *Author Talk*; Larry Chowning, *Fishing in the Chesapeake Region*

2:45 *Duck Blind Building*

3:30 *Duck- and Goose-Calling Exhibition*

4:15 *Deciphering Decoys*; Carving and Judging

5:00 *Awards Ceremony for Decoy Contest*

Kids' Coast Environmental Learning Center

11:00-5:30

Bayshore Discovery Center Staff; Kids Teaching Kids—Students from the Port Norris, New Jersey, area present Maritime Folklife Research; Make and Float a Model Boat with Seaworthy Small Ships

Maritime Kitchen

11:00 *Hunting Lodge Meals*; Dawn Chesser

12:00 *Recipes from the One Fish, Two Fish Cookbook*

1:00 *Soft-Shell Crabs*; Janice Marshall; Ginny Williamson

6g 2:00 *Smoking Eels and Boning Shad*; Cory Weyant; Clyde Roberts

3:00 *Taming the Wild Rock Fish*; Ramona Whittington

4:00 *Cooking Your Eastern Shore Catch*; Dawn Chesser; Shawn Giacobbe

5:00 *Gathering and Cooking Greens*; Ramona Whittington

Sunday, June 27

HAITI: FREEDOM AND
CREATIVITY FROM THE
MOUNTAINS TO THE SEA

Mizik ak Dans Stage

- 6g 11:00** *Rara Music*: San Rankin
11:45 *Konbit Songs*: Kòd-o-Bann
12:30 *Tiroubadou Music*: Tikoka
1:15 *Iòdou Drumming*: Azor
2:00 *Konbit Songs*: Kòd-o-Bann
2:45 *Tiroubadou Music*: Tikoka
3:30 *Ballads*: Boulo Valcourt
6g 4:15 *Iòdou Drumming*: Azor
5:00 *Rara Music*: San Rankin

Ounfò

- 11:00** *Ièrè Workshop*: Sacred
Drawings for Loko
11:45 *Organizing Ritual Space*
12:30 *Ritual Food Display*
1:15 *Rara and Iòdou*
2:00 *Ritual Drumming*
Workshop
6g 2:45 *Iòdou, Freedom, and*
History
3:30 *Ritual and Craft*
4:15 *Preparing a Iòdou*
Ceremony for Loko

Krik Krak Narrative Stage

- 11:00** *Haitian Proverbs*
11:45 *Traditional Knowledge—*
Owning It, Passing It On
12:30 *Kreyòl Workshop*
6g 1:15 *Stories of Freedom and*
Creativity
2:00 *Kids and Artistic Creativity*
2:45 *Diaspora Voices:*
Haitian Identity
3:30 *Haitians and the Sea*
4:15 *Women's Roles in*
Haitian Culture

Haitian Kitchen

Ongoing demonstrations of everyday and ritual cooking in connection to Haitian cultural and religious life and celebration; displays of food for sacred offerings. Check the Web site for daily schedules.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

La Fonda

- 11:00** *Plena y Bomba:*
Viento de Agua
11:50 *Guatemalan Marimba:*
Marimba Linda Xelajú
12:40 *Conjunto Tejano:*
Eva Ybarra y su Conjunto
1:30 *Traditional Merengue:*
Franklyn Hernández
y sus Tipican Brothers
2:20 *Mariachi Los Camperos*
de Nati Cano
3:10 *Son Jarocho:* José
Gutiérrez y Los
Hermanos Ochoa
4:00 *Salvadoran Chanchona:*
Chanchona San
Simonense
6g 4:50 *Joropo Llanero:* El Grupo
Cimarrón de Colombia

La Peña

- 11:00** *Fiddle in Latino Music*
11:50 *Perico Ripiao—Traditional*
Merengue: Franklyn
Hernández y sus Tipican
Brothers
12:40 *The Son Mexicano:*
José Gutiérrez y Los
Hermanos Ochoa;
Mariachi Los Camperos
de Nati Cano

- 1:30** *Musical Traditions of New*
Mexico: Lorenzo
Martínez y Reflexiones
2:20 *Llanero Musical Traditions*
of Colombia: El Grupo
Cimarrón de Colombia
3:10 *Plena y Bomba of Puerto*
Rico: Viento de Agua
4:00 *Afro-Cuban Religious*
Music: Emikeké
4:50 *Marimba Traditions of*
Guatemala: Marimba
Linda Xelajú

El Portal

- 11:00** *Music and Family*
11:50 *Music and Politics*
6g 12:40 *Colombian Llanero*
Musical Traditions
2:20 *Conjunto Traditions of*
Texas
6g 3:10 *Music and Identity:*
Latino Musicians in
the United States
4:00 *Perico Ripiao:*
Traditional Merengue of
the Dominican Republic

El Salón de Baile

- 11:00** *Salsa Dance Class:*
DJ Bruno
11:50 *Bailemos, Let's Dance!*
Salvadoran Chanchona
12:40 *Afro-Cuban Dance:*
Emikeké
1:30 *Bailemos, Let's Dance!*
Son Jarocho Fandango
2:20 *Salsa Dance Class:*
DJ Bruno
3:10 *New Mexican Social*
Dance: Lorenzo Martínez
y Reflexiones
4:00 *Bailemos, Let's Dance!*
Conjunto Tejano: Eva
Ybarra y su Conjunto
4:50 *Salsa Dance Class:*
DJ Bruno



Bivalve, New Jersey, waterfront. Photo courtesy Boyshore Discovery Center

WATER WAYS: MID-ATLANTIC MARITIME COMMUNITIES

Shore Memories

- 11:00** *Island Sunday Mornings*
- 11:45** *Fish House Liars:*
Sonny Williamson;
Rodney Bradford Kemp
- 12:30** *Menhaden-Fishing Work Songs;* Northern Neck Chantey Singers
- 1:15** *Down East North Carolina Songs and Stories:*
Connie Mason
- 2:00** *Fish House Liars:* Sonny Williamson; Rodney Bradford Kemp
- 2:45** *Menhaden-Fishing Work Songs;* Northern Neck Chantey Singers
- 3:30** *Skipjack Stories*
- 4:15** *Smith Island Life:*
Janice Marshall
- 5:00** *Lifesaving Stories:*
Albert Reginald Jones

Bayhouse Narrative Stage

- 11:00** *Fishing: Then and Now*
- 11:45** *Maritime Communities in Transition*
- 12:30** *Crossing the Water*
- 1:15** *Weather and the Water*
- 2:00** *Recreational Fishing Tips*
- 2:45** *Boat Talk*
- 3:30** *Water Ways*
- 4:15** *River Life*
- 5:00** *Festival Memories, Week One*

Kids' Coast Environmental Learning Center

- 11:00-5:30**
Chesapeake Bay Foundation: Crawl Through a Chesapeake Bay Drainpipe; Play the Chesapeake Bay Game

Maritime Kitchen


- 11:00** *Eastern Shore Sunday Breakfasts:*
Dawn Chesser;
Ramona Whittington
- 12:00** *Visiting Chef—*
Crab Cakes:
John Shields
- 1:00** *Island Sunday Dinner:*
Janice Marshall
- 2:00** *Crab Soup:* John Shields
- 3:00** *Eastern Shore Sunday Dinner:* Dawn Chesser
- 4:00** *Gone Fishing:*
Clyde Roberts;
Cory Weyant
- 5:00** *Sunday Dessert:*
Ramona Whittington

The Festival is closed Monday, June 28, and Tuesday, June 29.

Wednesday, June 30

HAITI: FREEDOM AND
CREATIVITY FROM THE
MOUNTAINS TO THE SEA

Mizik ak Dans Stage

- 11:00 *Rara Music*: San Rankin
- 11:45 *Konbit Songs*: Kòd-o-Bann
-  12:30 *Tyonbadou*: Tikoka
- 1:15 *Vòdou Drumming*: Azor
- 2:00 *Konbit Songs*: Kòd-o-Bann
- 2:45 *Tyonbadou Music*: Tikoka
- 3:30 *Vòdou Drumming*: Azor
- 4:15 *Ballads*: Boulo Valcourt
- 5:00 *Rara Music*: San Rankin

Ounfò

-  11:00 *Vèvè Workshop*:
Sacred Drawings
for Ogou
- 11:45 *Organizing Ritual Space*
- 12:30 *Ritual Food Display*
- 1:15 *Crafts and Vòdou*
- 2:00 *Ritual Drumming Workshop*
- 2:45 *Vòdou, Freedom,
and History*
- 3:30 *Harvest Rituals*
- 4:15 *Preparing a Vòdou
Ceremony for Ogou*

Krik Krak

Narrative Stage

- 12:00 *Tales of Bouki and Malis*
- 12:45 *Kreyòl Language Workshop*
- 1:30 *Architecture, Freedom,
and Creativity*
- 2:15 *Stories from the Land
of Mountains Behind
Mountains*
-  3:00 *Painting as Popular
Tradition in Haiti*
- 3:45 *Haitian Proverbs
and Sayings*
- 4:30 *Diaspora Voices*



Franklyn Hernández y sus Tipican Brothers. Photo by Tom Van Buren


Haitian Kitchen

Ongoing demonstrations of everyday and ritual cooking in connection to Haitian cultural and religious life and celebration; displays of food for sacred offerings. Check the Web site for daily schedules.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

La Fonda

-  11:00 *Traditional Merengue*:
Franklyn Hernández
y sus Tipican Brothers
- 11:50 *Conjunto Tejano*: Eva
Ybarra y su Conjunto
- 12:40 *Mariachi Los Camperos
de Nati Cano*
- 1:30 *Plena y Bomba*:
Viento de Agua

-  2:20 *Salvadoran Chanchona*:
Chanchona San
Simonense

- 3:10 *Son Jarocho*: José
Gutiérrez y Los
Hermanos Ochoa
- 4:00 *Joropo Llanero*: El Grupo
Cimarrón de Colombia
- 4:50 *Mariachi Los Camperos
de Nati Cano*

La Peña

- 11:00 *The Son Jarocho of
Veracruz, Mexico*:
José Gutiérrez y
Los Hermanos Ochoa
- 11:50 *Plena y Bomba of Puerto
Rico*: Viento de Agua
-  12:40 *Marimba Traditions of
Guatemala*: Marimba
Linda Xelajú
- 1:30 *Afro-Cuban Religious
Music*: Emikeké

- 2:20 *The Acoustic Bass in Latino Music*: Ricardo Albino Zapata Barrios; Pedro Hernández
- 3:10 *Marimba Traditions of Guatemala*: Marimba Linda Xelajú
- 4:00 *The Chanchona of El Salvador*
- 4:50 *The Son Jarocho of Tlaxcala, Mexico*: José Gutiérrez y Los Hermanos Ochoa

El Portal

- 11:00 *Scratching to Latino Sounds*: DJ Practices
- 11:50 *Harp Construction*
- 12:40 *Music Scenes: Sidemen's Perspectives*
- 1:30 *Musical Traditions of New Mexico*
- 3:10 *Music and Social Action*

El Salón de Baile

- 11:00 *New Mexican Social Dance*: Lorenzo Martínez y Reflexiones
- 11:50 *Joropo Dance of Colombia*: El Grupo Cimarrón de Colombia
- 12:40 *Salsa Dance Class*: DJ Bruno
- 1:30 *Bailemos, Let's Dance! Conjunto Tejano*: Eva Ybarra y su Conjunto
- 2:20 *Salsa Dance Class*: DJ Bruno
- 3:10 *Bailemos, Let's Dance! Merengue Perico Ripiao*: Franklyn Hernández y sus Tipican Brothers
- 6g 4:00 *Bailemos, Let's Dance! Son Jarocho Fandango*
- 4:50 *New Mexican Social Dance*: Lorenzo Martínez y Reflexiones

WATER WAYS: MID-ATLANTIC MARITIME COMMUNITIES

Shore Memories

- 6g 11:00 *Down East North Carolina Stories and Songs*: Connie Mason
- 11:45 *Tugboat Piloting Stories*: Herbert Groh
- 12:30 *Chesapeake Bay Music*
- 1:15 *Tangier Island Life*: David Crockett
- 2:00 *Old-Time and Bluegrass Music*: Carawan Brothers
- 2:45 *Chesapeake Bay Music*
- 3:30 *Tangier Island Life*: David Crockett
- 4:15 *Old-Time and Bluegrass Music*: Carawan Brothers
- 6g 5:00 *Life Jacket Drill: Sailing and Power Squadron*

Bayhouse Narrative Stage

- 11:00 *Weather and the Water*
- 11:45 *Island Life*
- 6g 12:30 *Fishing: Then and Now*
- 1:15 *Water Ways: Rip Currents*
- 2:00 *Maritime Communities in Transition*

- 2:45 *Art, Ecology, and Tradition*
- 3:30 *Marine Archaeology*
- 4:15 *Marsh Life: Ecotourism*
- 5:00 *Skipjack Memories*

Kids' Coast Environmental Learning Center

- 11:00-5:30
Tuckerton Seaport Education Staff: Horseshoe Crab Activities

Maritime Kitchen

- 11:00 *Crisfield Cooking*: Ramona Whittington
- 12:00 *North Carolina Shrimp, Three Ways*: Debbie Styron
- 1:00 *Delaware Bay Oysters*: Whittington Family
- 2:00 *Crisfield Cooking*: Ramona Whittington
- 6g 3:00 *Northern Neck Cooking*
- 4:00 *Fishing Boat Cooking*: Whittington Family
- 5:00 *Yonpon Tea*: Connie Mason

Jim Langley, a master maritime wood carver and boat model maker on the staff of the Calvert Marine Museum in Solomons Island, MD.
Photo by John Pemberton



Thursday, July 1

HAITI: FREEDOM AND CREATIVITY FROM THE MOUNTAINS TO THE SEA

Mizik ak Dans Stage

- 11:00 *Rara Music*: San Rankin
- 11:45 *Konbit Songs*: Kòd-o-Bann
- 12:30 *Old-Style Koupa*:
Reginald Polycard
- 1:15 *Vòdou Drumming*: Azor
- 2:00 *Tivonbadou Music*: Tikoka
- 2:45 *Haitian Jazz*:
Reginald Polycard
- 3:30 *Vòdou Drumming*: Azor
- 4:15 *Ballads*: Boulo Valcourt
- 5:00 *Rara Music*: San Rankin

Ounfò

- 11:00 *I'vevè Workshop*:
Vodou Sacred Drawings
for Azaka

11:45 *Space and the Ounfò*

- 12:30 *Vòdou Rhythm and Ritual Drumming*
- 1:15 *Vòdou Ritual Foods and Altar-Making*
- 2:00 *Ritual Dress*
- 2:45 *Vòdou and Artistic Creativity*
- 3:30 *Consecration and Purification*
- 4:45 *Honoring Azaka*

Krik Krak Narrative Stage

- 11:00 *Haitian Folktales*
- 11:45 *Crafts and Environment*
- 12:30 *Making Musical Instruments*

1:15 *Stories of Freedom and Creativity*

- 2:00 *Saints' Days and Celebrations*
- 2:45 *Everyday Architecture*

3:30 *Kreyòl Workshop*

- 4:15 *Diaspora Voices*

Haitian Kitchen

Ongoing demonstrations of everyday and ritual cooking in connection to Haitian cultural and religious life and celebration; displays of food for sacred offerings. Check the Web site for daily schedules.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE



La Fonda

- 11:00 *Conjunto Tejano*:
Eva Ybarra y su
Conjunto
- 11:50 *Music of New Mexico*:
Lorenzo Martínez y
Reflexiones
- 12:40 *Son Jarocho*:
José Gutiérrez y Los
Hermanos Ochoa
- 1:30 *Mariachi Los Camperos*
de Nati Cano
- 2:20 *Traditional Merengue*:
Franklyn Hernández y
sus Tipican Brothers
- 3:10 *Joropo Llanero*: El Grupo
Cimarrón de Colombia
- 4:00 *Plena y Bomba*:
Viento de Agua
- 4:50 *Guatemalan Marimba*:
Marimba Linda Xelajú

5:30-9:00

EVENING CONCERT
Afro-Latino Drum Traditions
Sponsored by the National
Endowment for the Arts
featuring National Heritage
Fellows Felipe García Villamil
and his group Emikeké;
Viento de Agua with
Juan Gutiérrez

La Peña

-  11:00 *Llanero Musical Traditions of Colombia*: El Grupo
Cimarrón de Colombia
- 11:50 *The Chanchona of El Salvador*
- 12:40 *The Accordion in Latino Music*: Eva Araiza Ybarra;
Franklyn Hernández
- 1:30 *Marimba Traditions of Guatemala*: Marimba
Linda Xelajú
-  2:20 *The Chanchona of El Salvador*
- 3:10 *The Son Jarocho of Veracruz, Mexico*:
José Gutiérrez y Los
Hermanos Ochoa
- 4:00 *Mariachi Musical Traditions*: Mariachi Los
Camperos de Nati Cano
- 4:50 *Rhythm Guitars of Mexico and Colombia*

El Portal

- 11:00 *Music Scenes*: Sidemen's
Perspectives
- 11:50 *Musical Traditions of Guatemala*
-  12:40 *Family Lineages in Music*
- 1:30 *Radio Bilingüe*:
Public Radio/
Community Resource
- 2:20 *Melodic Guitar of Mexico and Colombia*
- 3:10 *Music and Appropriation*

El Salón de Baile

- 11:00 *Salsa Dance Class*:
DJ Bruno
- 11:50 *Afro-Cuban Dance*:
Emikeké
- 12:40 *Salsa Dance Class*:
DJ Bruno
- 1:30 *New Mexican Social Dance*: Lorenzo Martínez
y Reflexiones



Chanchona San Simonense from El Salvador. Photo by Daniel Sheehy

- 2:20** *Bailemos, Let's Dance!*
Son Jarocho Fandango
- 3:10** *Bailemos, Let's Dance!*
Conjunto Tejano: Eva Ybarra y su Conjunto
- 4:00** *Bailemos, Let's Dance!*
Merengue Perico Ripiao: Franklyn Hernández y sus Tipican Brothers
- 4:50** *Salsa Dance Class:*
DJ Bruno

WATER WAYS: MID-ATLANTIC MARITIME COMMUNITIES

Shore Memories

- 11:00** *Tangier Island Life:*
David Crockett
- 11:45** *The Phillips Gangplank Ragtime Band*
- 12:30** *Old-Time and Bluegrass Music: Carawan Brothers*
- 1:15** *Tangier Island Life:*
David Crockett
- 2:00** *The Phillips Gangplank Ragtime Band*

- 2:45** *Old-Time and Bluegrass Music: Carawan Brothers*
- 3:30** *Gospel: Elmer Mackall and The Faith Singers*
- 4:15** *Down East North Carolina Stories and Songs: Connie Mason*
- 5:00** *Gospel: Elmer Mackall and The Faith Singers*

Bayhouse Narrative Stage

- 11:00** *Life in the Marsh*
- 11:45** *Fishing: Then and Now*
- 12:30** *Magpie: Tales of the Blue Crab*
- 1:15** *Water Ways*
- 2:00** *Author Talk: John Page Williams, Chesapeake Almanack*
- 2:45** *Magpie: Tales of the Blue Crab*
- 3:30** *Island Life*
- 4:15** *Weather Awareness: Ron Gird, NOAA Extreme Weather Expert*
- 5:00** *Recreational Fishing Tips*

Kids' Coast Environmental Learning Center

11:00-5:30

Smithsonian Environmental Research Center: Tales of the Blue Crab; Hands-on Crab Activities (also, check Bayhouse Narrative Stage schedule for the "Tales of the Blue Crab" performance times by musical duo Magpie!)

Maritime Kitchen

- 11:00** *Crisfield Cooking:*
Ramona Whittington
- 12:00** *Delaware Bay Oysters:*
Whittington Family
- 1:00** *Smith Island Crab Balls:*
Susan Stiles Dowell
- 2:00** *North Carolina Shrimp Cooking:* Debbie Styron
- 3:00** *Northern Neck Cooking:*
Theresa Dunaway
- 4:00** *Fishing Boat Cooking:*
Whittington Family
- 5:00** *Vegetables from the Garden:*
Ramona Whittington



"Ti Marchands"—market women in Haiti sell produce along the road.

Photo courtesy Daniel Kedar

HAITI: FREEDOM AND CREATIVITY FROM THE MOUNTAINS TO THE SEA

Mizik ak Dans Stage

- 11:00 *Rara Music*: San Rankin
11:45 *Konbit*: Kòd-o-Bann
📍 12:30 *Ballads*: Boulo Valcourt
1:15 *Vòdon Drumming*: Azor
2:00 *Tivoubadou*: Tikoka
📍 2:45 *Haitian Jazz*:
Reginald Polycard
3:30 *Konbit*: Kòd-o-Bann
4:15 *Vòdon Drumming*: Azor
5:00 *Rara Music*: San Rankin
📍 6:00–7:30
EVENING CONCERT
*Kandjanvou!** An Evening
of Haitian Music

* a Kreyòl word meaning
dance party and feast

Ounfò

- 11:00 *I've Workshop*: Sacred
Drawings for Ibo Lele
11:45 *Organizing Ritual Space*
12:30 *Ritual Food Display*
1:15 *Rara and Vòdon*
2:00 *Ritual Drumming Workshop*
2:45 *Vòdon, Freedom, and History*
3:30 *Dress and Ritual*
4:15 *Preparing a Vòdon*
Ceremony for Gede

Krik Krak Narrative Stage

- 11:00 *Haitian Folktales*
📍 11:45 *New Crafts from*
Old Materials: Banana
and Cut-Metal Art
12:30 *Kreyòl Workshop*
1:15 *Stories of Freedom*
and Creativity
2:00 *Saints' Days and*
Celebrations
2:45 *Coffee, Cane, and History*
3:30 *Kreyòl—From Oral*
Tradition to Written Word
4:15 *Diaspora Voices*

Haitian Kitchen

Ongoing demonstrations of
everyday and ritual cooking in
connection to Haitian cultural
and religious life and celebra-
tion; displays of food for sacred
offerings. Check the Web site
for daily schedules.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

La Fonda

- 11:00 *Salvadoran Chanchona*:
Chanchona San
Simonense
11:50 *Son Jarocho*:
José Gutiérrez y
Los Hermanos Ochoa

📍 12:40 *Plena y Bomba*:
Viento de Agua

1:30 *Afro-Cuban Traditions*:
Emikeké

2:20 *Traditional Merengue*:
Franklyn Hernández y
sus Tipican Brothers

3:10 *Plena y Bomba*:
Viento de Agua

4:00 *Joropo Llanero*: El Grupo
Cimarrón de Colombia

📍 4:50 *Mariachi Los Camperos*
de Nati Cano

📍 5:30–9:00

EVENING CONCERT
Dance Party! Eva Ybarra y
su Conjunto; Franklyn
Hernández y sus Tipican
Brothers; Son de Aquí

La Peña

📍 11:00 *Marimba Traditions of*
Guatemala: Marimba
Linda Xelajú

11:50 *Afro-Cuban Religious*
Music: Emikeké

12:40 *The Harps of Mexico*
and Colombia

- 1:30** *Marimba Traditions of Guatemala:*
Marimba Linda Xelajú
- 2:20** *Llanero Musical Traditions of Colombia:*
El Grupo Cimarrón de Colombia
- 3:10** *Vocal Styles*
- 4:00** *The Son Jarocho of Veracruz, Mexico:*
José Gutiérrez y Los Hermanos Ochoa
- 4:50** *Musical Traditions of New Mexico:* Lorezno Martínez y Reflexiones

El Portal

- 11:00** *Music and Industry*
- 11:50** *Radio Bilingüe: Public vs. Commercial Broadcasting*
- 12:40** *Women in Music*
- 1:30** *Music and Community*
- 6g 3:10** *Afro-Cuban Religious Music Traditions*
- 4:00** *The Emergence of the Chanchona*

El Salón de Baile

- 11:00** *Bailemos, Let's Dance!*
Conjunto Tejano:
Eva Ybarra y su Conjunto
- 11:50** *Bailemos, Let's Dance!*
Merengue Perico Ripiao:
Franklyn Hernández y sus Tipican Brothers
- 12:40** *Salsa Dance Class:*
DJ Bruno
- 1:30** *Bailemos, Let's Dance!*
Son Jarocho Fandango
- 2:20** *Salsa Dance Class:*
DJ Bruno
- 3:10** *Bailemos, Let's Dance!*
Conjunto Tejano: Eva Ybarra y su Conjunto
- 4:00** *Salsa Dance Class:*
DJ Bruno
- 4:50** *New Mexican Social Dance:* Lorenzo Martínez y Reflexiones

WATER WAYS: MID-ATLANTIC MARITIME COMMUNITIES

Shore Memories

- 11:00** *Old-Time and Bluegrass Music:* Carawan Brothers
- 11:45** *Down East North Carolina Stories and Songs:*
Connie Mason
- 6g 12:30** *Chesapeake Bay Music*
- 1:15** *Tangier Island Life:*
David Crockett
- 2:00** *Old-Time and Bluegrass Music:* Carawan Brothers
- 2:45** *Chesapeake Bay Music*
- 3:30** *Tugboat and Piloting Stories*
- 4:15** *Tangier Island Life:*
David Crockett
- 5:00** *Life Jacket Drill:*
Sailing and Power Squadron

Bayhouse Narrative Stage

- 6g 11:00** *Weather and the Water*
- 11:45** *Boat Talk:*
Museum Collections
- 12:30** *Life in the Marsh*
- 1:15** *Fishing: Then and Now*
- 2:00** *Maritime Communities in Transition*
- 2:45** *Crossing the Water*
- 3:30** *Water Ways*
- 4:15** *Sail-making and Rigging*
- 6g 5:00** *Church and Community*

Kids' Coast Environmental Learning Center

11:00-5:30

National Maritime Heritage Foundation: Tall Ship and Sailing Activities—Navigation, Knots, and Other Nautical Skills;
Maryland Department of Natural Resources: Maritime Occupations Game

Maritime Kitchen

- 11:00** *Delaware Bay Cooking:*
Whittington Family
- 12:00** Ramona Whittington
- 1:00** *Oysters:*
Whittington Family
- 2:00** *Crisfield Desserts:*
Ramona Whittington
- 6g 3:00** *North Carolina Crabs:*
Mary Helen Cox
- 4:00** *North Carolina Shrimp:*
Connie Mason;
Debbie Styron
- 5:00** *Fishing Boat Cooking:*
Nadine Benevides

Mildred Moore, a Pamunkey Indian potter, at the Pamunkey Reservation's pottery workshop in King William County, VA.

Photo by Betty J. Belanus



Saturday, July 3

HAITI: FREEDOM AND CREATIVITY FROM THE MOUNTAINS TO THE SEA

Diaspora Day

Mizik ak Dans Stage

11:00 *Rara Music*: San Rankin

11:45 *Konbit Songs*:
Kòd-o-Bann

12:30 *Old-Style Konpa*:
Reginald Polycard

1:15 *Vòdon Drumming*: Azor

2:00 *Tivonbadou*: Tikoka

2:45 *Haitian Jazz*:
Reginald Polycard

3:30 *Konbit Songs*:
Kòd-o-Bann

4:15 *Ballads*: Boulo Valcourt

5:00 *Rara*: San Rankin

6:00–7:30

EVENING CONCERT

*Kandjanwon! An Evening
of Haitian Music*

Demonstrating cut-metal in
Croix-des-Bouquets, Haiti.

Photo by Diana N'Diaye

Ounfò

11:00 *I'verè Workshop*: Sacred
Drawings for Danbala

11:45 *Becoming an Houngsi*

12:30 *Vòdon Rhythm and
Ritual Drumming*

1:15 *Vòdon in Haitian History*

2:00 *Ritual Dress*

2:45 *Vòdon and Artistic Creativity*

3:30 *Preparing a Ritual Space*

4:45 *Honoring Danbala*

Krik Krak Narrative Stage

11:00 *Haitian Folktales*

11:45 *People's Music in Haiti*

12:30 *Kreyòl Workshop*

1:15 *Stories of Freedom
and Creativity*

2:00 *Song-making—Rara,
Carnival, Konpa,
and Konbit*

2:45 *Crafts, Trade, and
Economic Freedom*

3:30 *Kreyòl—From Oral
Tradition to
Written Word*

4:15 *Who Owns Haitian
Culture?*

Haitian Kitchen

Ongoing demonstrations of
everyday and ritual cooking in
connection to Haitian cultural
and religious life and celebra-
tion; displays of food for sacred
offerings. Check the Web site
for daily schedules.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

La Fonda

11:00 *Traditional Merengue*:
Franklyn Hernández y
sus Tipican Brothers

11:50 *Joropo Llanero*:
El Grupo Cimarrón
de Colombia

12:40 *Son Jarocho*:
José Gutiérrez y Los
Hermanos Ochoa

1:30 *Music of New Mexico*:
Lorenzo Martínez
y Reflexiones

2:20 *Conjunto Tejano*:
Eva Ybarra y su
Conjunto





- 3:10 *Salvadoran Chanchona:*
Chanchona San
Simonense
- 4:00 *Mariachi Los Camperos*
de Nati Cano
- 4:50 *Plena y Bomba:*
Viento de Agua

La Peña

- 11:00 *The Son Jarocho of*
Veracruz, Mexico:
José Gutiérrez y Los
Hermanos Ochoa
- 11:50 *Afro-Cuban Religious*
Music: Emikeké
- 12:40 *Mariachi Musical*
Traditions: Mariachi Los
Camperos de Nati Cano
- 1:30 *Marimba Traditions of*
Guatemala: Marimba
Linda Xelajú
- 2:20 *Llanero Musical Traditions*
of Colombia: El Grupo
Cimarrón de Colombia
- 3:10 *Afro-Latino Drum*
Traditions
-  4:00 *Musical Traditions of*
New Mexico: Lorenzo
Martínez y Reflexiones
- 4:50 *Marimba Traditions of*
Guatemala: Marimba
Linda Xelajú

El Portal

-  11:00 *Mariachi Music:*
Commercial vs.
Traditional
- 11:50 *Music and Family*
- 12:40 *Afro-Puerto Rican*
Musical Traditions
- 1:30 *Musical Traditions*
of El Salvador
-  2:20 *Latino Master Musicians:*
NEA National Heritage
Fellows
- 3:10 *Fandango in California*
- 4:00 *Musical Traditions*
in Veracruz


El Salón de Baile

- 11:00 *Salsa Dance Class:*
DJ Bruno
- 11:50 *Bailemos, Let's Dance!*
Salvadoran Chanchona
- 12:40 *Bailemos, Let's Dance!*
Conjunto Tejano: Eva
Ybarra y su Conjunto
- 1:30 *Salsa Dance Class:*
DJ Bruno
- 2:20 *Bailemos, Let's Dance!*
Son Jarocho Fandango
- 3:10 *Salsa Dance Class:*
DJ Bruno
- 4:00 *Joropo Dance of Colombia:*
El Grupo Cimarrón de
Colombia
- 4:50 *Bailemos, Let's Dance!*
Merengue Perico Ripiao:
Franklyn Hernández y
sus Tipican Brothers


WATER WAYS: MID- ATLANTIC MARITIME COMMUNITIES

Shore Memories

Chesapeake Music and Stories Day
(Sponsored by the Chesapeake Bay
Gateways Network): Michael
Buckley, Master of Ceremonies

- 11:00 *Janie Menecly*
- 11:45 *Them Eastport Oyster Boys*
-  12:30 *Tom H'sner*
- 1:15 *Bob Zentz*
- 2:00 *Janie Menecly*
- 2:45 *Bob Zentz*
- 3:30 *Them Eastport Oyster Boys*
- 4:15 *Tom H'sner*
- 5:00 *Chesapeake Jam Session*


Bayhouse Narrative Stage

-  11:00 *The Chesapeake and the*
Delaware: Comparisons
- 11:45 *Cruising the Chesapeake*

Planking (smoking over an outdoor fire)
shad, an old tradition in the Ches-
apeake Bay region. Photo by Larry Chawning

12:30 *Water Ways: Living on the*
Chesapeake Bay

1:15 *Maritime Communities in*
Transition: Crisfield and
Smith Island

 2:00 *Skipjack Stories*

2:45 *The Chesapeake*
Gateways Network

3:30 *The Rivers of the*
Chesapeake Region


4:15 *Fishing the Chesapeake*
Bay

5:00 *Just Visiting: Chesapeake*
Bay Tourism

Kids' Coast Environmental Learning Center

11:00-5:30
Living Classrooms DC:
Chesapeake Bay Watershed;
Anacostia River Ecology
Activities

Maritime Kitchen

- 11:00 *Crab Cakes:* John Shields
- 12:00 *Crab Soup Cook-Off*
Competition
- 1:00 *Crab Curry:* John Shields
- 2:00 *Crab Soup Cook-Off*
Judging and Oyster-
shucking Demo
- 3:00 *Oyster Cooking*
-  4:00 *Cooking the*
Chesapeake's Bounty:
Ramona Whittington
- 5:00 *North Carolina Shrimp*
Cooking—Appetizer:
Debbie Styron



Sunday, July 4

HAITI: FREEDOM AND CREATIVITY FROM THE MOUNTAINS TO THE SEA

Mizik ak Dans Stage

- 11:00 *Rara*: San Rankin
 11:45 *Koubit Songs*: Kòd-o-Bann
 12:30 *Old-Style Koupa*:
 Reginald Polycard
 1:15 *Vòdou Drumming*: Azor
 2:00 *Tikoka*: Twoubadou
 2:45 *Haitian Jazz*:
 Reginald Polycard
 3:30 *Ballads*: Boulo Valcourt
 4:15 *Vòdou Drumming*: Azor
 5:00 *Rara Music*: San Rankin

Ounfò

- 12:00 *I èvè Workshop*:
 Sacred Drawings
 for Bawon Samdi
 12:45 *Vòdou and Space*:
 The Ounfò and Lakou
 1:30 *Rhythm and Ritual Dance*
 2:15 *Making the Sacred Altar*
 3:00 *Vòdou, Freedom, and*
Creativity
 3:45 *Color, Dress, and*
Ritual Display
 4:30 *Elements of Ceremony*:
 Honoring Bawon Samdi

Krik Krak Narrative Stage

- 11:00 *Haitian Tales, Proverbs,*
and Songs
 11:45 *Traditional Knowledge*:
 Owning It, Passing It On
 12:30 *Kreyòl Workshop*
 1:15 *Stories of Freedom*
and Creativity
 2:00 *Kids and Artistic Creativity*
 2:45 *Diaspora Voices*:
 Haitian Identity
 3:30 *International Trade,*
Local Tradition
 4:15 *Tradition, Art, and*
Freedom in Haiti

Haitian Kitchen

Ongoing demonstrations of everyday and ritual cooking in connection to Haitian cultural and religious life and celebration; displays of food for sacred offerings. Check the Web site for daily schedules.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

La Fonda

- 11:00 *Plena y Bomba*:
 Viento de Agua
 11:50 *Guatemalan Marimba*:
 Marimba Linda Xelajú
 12:40 *Conjunto Tejano*: Eva
 Ybarra y su Conjunto
 1:30 *Traditional Merengue*:
 Franklyn Hernández y
 sus Tipican Brothers
 2:20 *Mariachi Los Camperos*
 de Nati Cano
 3:10 *Son Jarocho*: José
 Gutiérrez y Los
 Hermanos Ochoa
 4:00 *Salvadoran Chanchona*:
 Chanchona San
 Simonense
 4:50 *Joropo Llanero*: El Grupo
 Cimarrón de Colombia

La Peña

- 11:00 *Violins in Latino Music*
 11:50 *Perico Ripiao, Traditional*
Merengue: Franklyn
 Hernández y sus Tipican
 Brothers
 12:40 *The Son Mexicano*:
 Mariachi Los Camperos
 de Nati Cano; José
 Gutiérrez y Los
 Hermanos Ochoa
 1:30 *Musical Traditions of*
New Mexico: Lorenzo
 Martínez y Reflexiones

- 2:20 *Llanero Musical Traditions*
of Colombia: El Grupo
 Cimarrón de Colombia
 3:10 *Plena y Bomba of Puerto*
Rico: Viento de Agua
 4:00 *Afro-Cuban Religious*
Music: Emikeké
 4:50 *Marimba Traditions of*
Guatemala: Marimba
 Linda Xelajú

El Portal

- 11:00 *Music and Family*
 11:50 *Music and Politics*
 12:40 *Colombian Llanero*
Musical Traditions
 2:20 *Conjunto Traditions*
of Texas
 3:10 *Music and Identity*:
 Latino Musicians in
 the United States
 4:00 *Perico Ripiao: Traditional*
Merengue of the
 Dominican Republic

El Salón de Baile

- 11:00 *Salsa Dance Class*:
 DJ Bruno
 11:50 *Bailemos, Let's Dance!*
Salvadoran Chanchona
 12:40 *Salsa Dance Class*:
 DJ Bruno
 1:30 *Bailemos, Let's Dance!*
Son Jarocho Fandango
 2:20 *Afro-Cuban Dance*:
 Emikeké
 3:10 *New Mexican Social*
Dance: Lorenzo Martínez
 y Reflexiones
 4:00 *Bailemos, Let's Dance!*
Conjunto Tejano:
 Eva Ybarra y su
 Conjunto
 4:50 *Salsa Dance Class*:
 DJ Bruno

WATER WAYS: MID-ATLANTIC MARITIME COMMUNITIES

Shore Memories

- 6g** 11:00 *Island Sunday Mornings*
 11:45 *Southern Maryland Stories and Songs*: Joseph Norris
 12:30 *Tangier Island Life*: David Crockett
 1:15 *Old-Time and Bluegrass Music*: Carawan Brothers
6g 2:00 *Southern Maryland Stories and Songs*: Joseph Norris
 2:45 *Down East North Carolina Stories and Songs*: Connie Mason
 3:30 *Old-Time and Bluegrass Music*: Carawan Brothers
 4:15 *Tugboat and Piloting Stories*: Herbert Groh
 5:00 *Festival Memories*

Bayhouse Narrative Stage

- 11:00 *Church and Community*
 11:45 *Maritime Fourth of July Celebrations*
6g 12:30 *Boat Talk*
 1:15 *Weather and the Water*
 2:00 *Maritime Communities in Transition*
 2:45 *Blessings of the Fleet*

- 3:30 *Recreational Fishing Tips*
 4:15 *Crossing the Water*
 5:00 *Festival Memories, Week Two*

Kids' Coast Environmental Learning Center

- 11:00-1:30
Make Your Own Lighthouse Activity
 1:30-5:30
Cleanwater Sloop Educational Staff: Singalong River Songs

Maritime Kitchen

- 11:00 *Sunday after Church Cooking*: Ramona Whittington
 12:00 *Delaware Bay Oyster Cooking*: Whittington Family
 1:00 *Special Occasion Shrimp*: Debbie Styron
 2:00 *Crisfield Celebration Cooking*: Ramona Whittington
 3:00 *North Carolina Cooking*: Nadine Benevides
6g 4:00 *Delaware Bay Celebration Cooking*: Whittington Family
 5:00 *Fourth of July Beverages*

EVENING CONCERTS

6g Wednesday, June 23, 5:30-9:00
 LA FONDA MUSIC STAGE
Mexican String Traditions in Mexico and the United States
 Sponsored by the National Endowment for the Arts (NEA) and featuring National Heritage Fellows Nati Cano and his Mariachi Los Camperos; Roberto and Lorenzo Martínez and their group Reflexiones; José Gutiérrez with the Hermanos Ochoa

6g Friday, June 25, 5:30-9:00
 HAITI MIZIK AK DANS STAGE
Ralph Rinzler Memorial Concert in Honor of Roland Freeman: Gospel Traditions from Maryland and Virginia

6g Saturday, June 26, 5:30-9:00
 LA FONDA MUSIC STAGE
Grassroots Traditions from Central and South America: Marimba Linda Xelajú; Grupo Cimarrón de Colombia; Chanchona San Simonense

6g Thursday, July 1, 5:30-9:00
 LA FONDA MUSIC STAGE
Afro-Latino Drum Traditions
 Sponsored by NEA and featuring National Heritage Fellows Felipe García Villamil and his group Emikeké, Viento de Agua featuring Juan Gutiérrez

6g Friday, July 2, 5:30-9:00
 LA FONDA MUSIC STAGE
Dance Party: Eva Ybarra y su Conjunto; Franklyn Hernández y sus Tipican Brothers, Son de Aquí

6g Friday, July 2, 6:00-7:30
 HAITI MIZIK AK DANS STAGE
Kandjanvou!★ An Evening of Haitian Music

6g Saturday, July 3, 6:00-7:30
 HAITI MIZIK AK DANS STAGE
Kandjanvou!★ An Evening of Haitian Music

* a Kreyòl word meaning dance party and feast

Tap-taps, examples of Haitian painting traditions, that literally carry Haitians' hopes and prayers over country roads and through city streets. Photo by Patrick Vilaire



OF RELATED INTEREST

Haiti

EXHIBITIONS

*Five Haiti! Contemporary Art
of the Haitian Diaspora*

May 24–August 6

An exhibition of 11 outstanding contemporary Haitian artists in tribute to the people of Haiti on the occasion of the Bicentennial of Haitian independence. Inter-American Development Bank Cultural Center Art Gallery, 1300 New York Avenue NW, Washington, D.C.

Haitian Art Exhibit & Sale

June 26–July 1, 12–7 pm and June 27, 2–7 pm
Celebrating 25 years of partnership between St. Patrick's Episcopal Church and Haiti and the Haitian Bicentennial. For more information call 202-342-2800. St. Patrick's Episcopal Church, 4700 Whitehaven Parkway NW, Washington, D.C.

CONCERTS

The Kennedy Center's Millennium Stage will feature concerts of Haitian music on June 27, June 30, and July 1 at 6 pm. For more information visit www.kennedycenter.org.

CONFERENCE

*Haiti: A Renaissance for Hope—The Connections
between Haiti and the United States*

The conference will focus on Haiti's rich history and its contributions to and involvement in the American Revolution, as well as its influence on the African-American diaspora. Organized in collaboration with the National Park Service and the Smithsonian Institution Folklife Festival in support of the United Nation's International Year to Commemorate the Struggle against Slavery and its Abolition. Tentatively scheduled to take place on June 26 at the National Park Service Auditorium in Washington, D.C.

Please consult the Festival Web site (www.si.edu/folklife/festival) for updates on other Haiti-related activities taking place in the Washington, D.C., area around the time of the Festival.

Nuestra Música

CONCERTS

The Kennedy Center's Millennium Stage will feature concerts of Latino Music on June 28 and 29 and July 2, 3, 4, and 5 at 6 pm. For more information visit www.kennedycenter.org.

Water Ways

Water Ways on the Washington Waterfront

June 23–July 4

An extension of *Water Ways* on the Southwest Waterfront, four blocks south of the National Mall, sponsored by the National Maritime Heritage Foundation. Further explore maritime culture on the water with a variety of vessels, a colonial tall ship, an ocean racing sailing yacht, and a bay oyster schooner with tours, public sails, dockside demonstrations, and exhibits. See details at: www.nmhf.org.

June 26, Children's author Priscilla Cummings, who wrote the popular *Chadwick the Crab* series, and Larry Chowning, author of *Harvesting the Chesapeake*, will be on site for presentations at the Bayhouse Narrative Stage followed by a book-signing at the Festival Marketplace. Check the Bayhouse Narrative Stage schedule.

July 1, Mapgie, a musical duo, will present "Tales of the Blue Crab" twice on the Bayhouse Narrative Stage. Check the schedule for times. Also, John Page Williams, author of *Chesapeake Almanack*, and Susan Stiles Dowling, co-author of *Mrs. Kitching's Smith Island Cookbook*, will be on site for presentations and book-signings.

Net maker, Harkers Island, North Carolina. Photo by Scott Taylor



FESTIVAL PARTICIPANTS

Haiti: Freedom and Creativity from the Mountains to the Sea

Agricultural Traditions

BANANA FARMING AND CRAFT

Joseph Séraphin Emile, Cazal

In Cazal, all parts of the banana plant are used, from the bark to the leaves. Joseph Séraphin Emile and other artisan-farmers use the banana plant to create a wide range of accessories such as bags, hats, belts and many more marketable items. Emile is a master at creating place mats from various banana fibers.

Marie Manolette Honoré, Cazal
With assistance from the government of Japan, local artisan-farmers such as Marie Manolette Honoré have been learning to make high-quality paper from banana pulp.

COFFEE FARMING

*André Telfis
Marcel Fortuné*

The mountains covering nearly two-thirds of Haiti provide ideal conditions for the production of some of the highest-quality coffee in the world. Coffee farmers André Telfis and Marcel Fortuné demonstrate harvesting and blending techniques passed down for hundreds of years.

SUGAR CANE AND RUM-MAKING

Joseph Lovinsky

Joseph Lovinsky is a sugar cane mill technician and an expert on making traditional beverages called *kleren*, and on the production of rum from sugar-cane juice.

Building Arts

CITADEL RESTORATION

Frédéric Théodule, Port-au-Prince

Frédéric Théodule has nearly 20 years of restoration experience in Haiti. For the past 10 years he has led a team of carpenters and masons in the restoration of the Citadel Henry Christophe.

TRADITIONAL ARCHITECTURE

*Louines Edmond, carpentry
Jean Robert Fanfan, carpentry
Savener Sévère, carpentry*

Haitian architecture styles presented at the Festival include wooden *lakou*-based structures used in Vodou temples and peasants' homes, along with gingerbread architecture.

Craft Traditions

BASKETRY

Mamoune Clerossaint, Cote de Fer
Mamoune Clerossaint, a young hat maker, carries on the tradition of straw hats.

Dieu Puissant Lamothe, La Vallée

Dieu Puissant Lamothe is a pioneer in the use of vetiver vines and roots to weave baskets into uniquely shaped rustic baskets. Vetiver is a species of grass traditionally used in perfumes.

Pierre Roland Samedi, Jacmel
Pierre Roland Samedi creates furniture from straw.

*Anivin Valbrun, Bombardopolis
Corbeilles*

Thirty years ago, Anivin Valbrun began his apprenticeship at the Tam Tam Shop. Now, a master latamer weaver, he makes baskets, and place mats using latanier and banana fibers.

CUT-METAL WORK

*Jean Pierre Richard Desrosiers,
Croix-des-Bouquets*

Jean Pierre Richard Desrosiers has nearly 10 years of experience creating crafts from iron. He constructs plates, vases, and other traditional metal arts at his shop, Etoile Guinée.

*Lubernier Joseph,
Croix-des-Bouquets*

Lubernier Joseph contributes a wide range of decorative iron works that combine uniquely artistic elements with utilitarian functions. His work includes decorative folding screens and mirrors.

MUSICAL INSTRUMENT MAKING

Joel Louishomme, Artibonite

Joel Louishomme has been a skilled tin worker and instrument maker for over 30 years. He specializes in construction of the metal trumpets called *ruksin* used in Lenten street festivals called *rara*.

NEEDLEWORK

*Jean Fougère Chérismé,
Fond-des-Nègres*

Jean Fougère Chérismé uses Vodou flag techniques to construct decorative beaded containers and ornaments. He has trained over 40 individuals at his workshop.

Olipsie Daniel, Terrier Rouge

Daniel is a doll maker whose cloth dolls have become a source of income for her.

Mireille Delismé, Léogane

Mireille Delismé learned the Vodou designs from her father, an *oungan* (Vodou specialist), that she sews into sequined flags. She makes flags and pocketbooks using sequined embroidery techniques.

Avila Raine-Lamy, Cité Soleil

Avila Raine-Lamy is a master of the art of making appliqué and embroidered textiles. She depicts colorful gardens, flowers, and local fauna on tablecloths and pillowcases using appliqué fabrics stitched to cotton sheets.

PAPER CRAFT

Johnny Emmanuel Ambroise, Port-au-Prince

Johnny Emmanuel Ambroise, a master kite and lantern maker, has won six competitions for his work. He combines speed and dexterity and is gifted with a great inventiveness for forms and details.

PAPIER-MÂCHÉ—

CARNIVAL COSTUME MAKING

Frantz Denejour, Jacmel

Frantz Denejour specializes in construction of papier-mâché birds.

Tidier Levoyant, Jacmel

Following the tradition begun by Mathurin Gousse, Tidier Levoyant creates *zèl maturin*, or papier-mâché gargoyle-like animals, for Jacmel's Carnival.

Rony Lundi, Jacmel

The costumes worn during Carnival are a celebration of Haitians' creativity and freedom. Rony Lundi is one of the masters at constructing papier-mâché costumes of imaginary animals for Carnival.

Mulot Scutt, Jacmel

Mulot Scutt creates a wide range of animals using traditional papier-mâché techniques.

Jacques Turin, Jacmel

Using goatskin, cardboard, and paper on wire or clay molds, Jacques Turin uses the papier-mâché construction techniques begun in the 1970s to create the butterflies that are his specialty.

POPULAR PAINTING

Louisdor Jean, Port-au-Prince

Louisdor Jean began painting in 1993 under the tutelage of Elie Roosevelt. He currently sells his pieces at the gallery Bicentenaire de la République. Jean is also a primary school teacher.

Simon Victor, Gros Morne

Simon Victor has had an urge to paint since childhood and has been a painter for 20 years. Victor is also a street vendor of paintings and sells his work in popular galleries.

POTTERY

Eriste Dumersier, Aux Pins

Born in 1953, master potter Eriste Dumersier began to learn the secrets of the tradition practiced in Aux Pins at the age of 13. He constructs everyday items such as plates, vases, and bricks as well as ritual ware for Vodou ceremonies.

Jean Bertho Pierre, Aux Pins

Jean Bertho Pierre has been Dumersier's assistant since 1995. He polishes the pottery and manages the kiln at the workshop.

STONE SCULPTURE

Louis Jean Chéry, Léogane

Louis Jean Chéry sculpts in soapstone. He learned his craft from his older brother nearly 30 years ago. Chéry uses white and grey stones found in the local river to carve statues of animals, angels, and hearts.

TAP-TAP CONSTRUCTION

Yves Lors Courtois, Carrefour

After a *tap-tap* is constructed, the owner and design team develop a name and theme for each *tap-tap* which turns it into a mobile work of art. Courtois is a master *tap-tap* artist.

Jean Eliser Sever, Carrefour

Tap-taps, the main source of transportation in Haiti, are brightly painted pickup trucks and buses with specially constructed iron facades and seats. Sever constructs these iron exteriors.

WOODWORKING

Joseph Saint Juste Carilien, Léogane

Joseph Saint Juste Carilien is an expert wood sculptor with 30 years of experience. He uses oak and mahogany to carve statues and intricate designs into furniture.

Foodways and Sacred Feasts

Carline Elisée, Port-au-Prince

Nelie Gilus, Port-au-Prince

Carline Elisée and Nelie Gilus are experienced chefs and demonstrate the preparation of various Haitian dishes such as pumpkin soup.

Marc Antoine Elisée, Port-au-Prince

Marc Antoine Elisée sings the songs of the *muvason* (*moisson*) or harvest celebration.

Joseph Frantz Pierre, Carrefour

Joseph Frantz Pierre is a professor at L'Eglise de Dieu des Frères Unis de Carrefour, where he studies traditions surrounding the harvest feast or *muvason* (*moisson*) in Haiti.

Kids' Corner

Marie Lourdes Elgirus, Port-au-Prince

Marie Lourdes Elgirus has been an educator, storyteller, and organizer of children's activities both in Haiti and the United States. She emphasizes the value of Haitian play traditions and stories in her work.

Jean Claude Garoute, Port-au-Prince

Jean Claude Garoute, known as "Tiga," is a well-known painter, educator, and musician who has exhibited his work internationally.

Maritime Arts

Pierre Louisnet Beaucé, Luly
Pierre Louisnet Beaucé, a skilled painter, specializes in painting boats.

Sony Constant, Léogane
Sony Constant works in the shop Céliane Milor, where he constructs traditional lobster traps for decorative purposes.

Jean Gesner Elien, Luly
Boat builder Jean Gesner Elien uses techniques passed down from early sea pirates to construct boats on the southern coast of Haiti.

Osming Pierre, Bois Neuf
Along Haiti's coastline, fisherman Osming Pierre makes and repairs nets as a part of his occupation of more than 25 years.

Music

BALLADS

Boulo Valcourt, Port-au-Prince
Valcourt sings solo *twoubadou*.

KONBIT MUSIC

Kod-o-Bann; Yvelene Papouloute, Dondon; Anani Augustin, Cap Haitien; Mercile Destin, Cayes; Marie Enite Joseph, Cayes; Roseline Godar Jean Giles, Petit-Goave
Konbit songs are traditional work songs sung by men and women working the fields together. This group of market women from various parts of Haiti performs a capella and are accompanied by percussion instruments.

OLD-STYLE KONPA AND HAITI JAZZ FUSION

Reginald Polycard and Friends, Port-au-Prince
Reginald Polycard; Richard Barbeau; Joël Wüdmaier
This group combines two repertoires important in Haiti's music history, early *koupa* and jazz, which was learned through Haitian interaction with Americans, but developed its own unique sound and cadences in Haiti.

RARA

San Rankin; Mériçène Valès; Rigal Mésidor; Frantz Eustache; Tiergenie Dorléan; Dieufort Dorléan
This traditional *rara* group is known for its costuming and the lyrics, which express their community concerns.

TWOUBADOU MUSIC

Tikoka, Port-au-Prince
Kesner Bolane; Juste Allen; Wilfrid Bolane; Mémé Maudira Chertoute Mathieu; David Metellus (Ti Coka)

This music originates from a rural Haitian interpretation of European traveling balladeers and includes drum rhythms and musical instruments from African sources.

VODOU DRUMMING AND HAITIAN JAZZ

Azor; Lenor Fortuné; François Fortuné; Lemour Fortuné; Augustine Fortuné; Rose-Manie Fortuné; Siméon Jérôme; Elius Osius; Ludner Toussaint; Fomine Faustin
Known throughout the world as one of the most powerful voices in traditional sacred music in Vodou, Azor and his group of traditional drummers travel and record extensively.

Storytelling

Joseph Jean François, Port-au-Prince
François is a traditional *raconteur* who has told stories for over 50 years.

Jean Claude Martineau
Martineau is both a scholar of the Haitian oral tradition and a storyteller in his own right.

Voudou

Ahnor Adely, Gressier
As the Vodou priest (*oungan*), Adely is the leader of Vodou ceremonies. Before each ceremony, he draws the *pèvès* (sacred drawings) to symbolize the different *lwas* (deities) with ground flour, wood ashes, coffee powder, or brick powder.

Faucia Dumorney, Gressier

Faucia Dumorney is a specialist in the different rhythmic dances for Vodou ceremonies. The dances are integral to Vodou ceremonies because each movement is intended to emulate a specific *lwa*.

Pierre Julmis, Gressier

Pierre Julmis, an experienced drummer, provides the music and beat for Vodou celebrations. The drum is an important element in the ceremony because it symbolizes *lwas* and provides rhythmic beats to invoke the *lwas*.

Haitian Market

In addition to the work of Haitian Festival participants available at the Festival Marketplace, cut-metal work, canvases, basketry, needlework, and other art from artists' workshops, cooperatives, galleries, and non-governmental organizations throughout Haiti will be available for sale throughout the Festival at a special Haitian Marketplace.

Vendor/Artists:

Ace Baskets
Aid to Artisans
Art Utile S.A.
ART-ICKLES
Bèl Zèb
Café REBO
CAH - Comité Artisanal Haitien
Caribbean Arts
COHART S.A.
Color Me Caribbean
Fleur de Canne
Freer and Sackler Gallery Shops
Galerie Nader
Gingerbread
IFE - Institut Femmes Entrepreneurs
Les Ateliers Taggart
M.M.B/R.CAZI
Palmier Royal
Pyramide
Rwustik
Serge Gay Pottery
Sud & Co.

Nuestra Música: Music in Latino Culture

Performance Traditions/ Tradiciones en música y danza

MUSIC/MÚSICA

Chanchona San Simonense
San Simon, El Salvador

Wilmer Bladimir Diez, tumba
Luciano "Chanito" Hernández,
violin/violín
Emilio Antonio Montegudo,
rituel guitar/guitarra
Hernán Moreno, bass/chanchona
Hernán A. Moreno, violin/violín
José Lucirio Sol, güiro; tumba

The Chanchona San Simonense typifies the rural musical tradition of eastern El Salvador, particularly Morazan, La Unión, San Miguel, and Usulután regions. The region is the homeland of the majority of Salvadoran immigrants in the United States. This type of string and percussion musical group takes its name from the *chanchona* (literally "big sow"), the local name given to the large stringed bass that provides the harmonic foundation for the group. The *chanchona* typically has six members, playing *chanchona*, two violins, guitar, *tumba* (conga drum), and other percussion. Its grassroots sound interprets the popular cumbia dance rhythm and a variety of songs.

La Chanchona San Simonense ejemplifica la música tradicional rural del occidente de El Salvador, particularmente de los departamentos de Morazán, La Unión, San Miguel y Usulután. Esta región es tierra natal para la mayoría de salvadoreños viviendo en los Estados Unidos. Este tipo de ensamble musical, de cuerdas y percusión, toma su nombre de la *chanchona* (literalmente "gran cerda"), el nombre local del bajo de grandes dimensiones que da la fundación armónica al grupo. La *chanchona* típicamente tiene seis miembros, el bajo, dos violines, guitarra, *tumba* y algún tipo de percusión. Su sonido popular interpreta la popular y bailable cumbia, y otros tipos de música.

Emikeké
Los Angeles, California

Felipe García Villamil, batá,
shékere, bells/campanas, güiro,
conga, lead vocals/primer voz
Valeria García, shékere, bells/
campanas, clare, chorus/coros,
dance/danza
Tómasa Esteba-García, shékere,
bells/campanas, clare, chorus/coros,
dance/danza
Atoyebi Esteba-García, batá,
shékere, conga, bells/campanas,
chorus/coros
Miguel Esteba-García, batá,
shékere, bells/campanas,
dance/danza
Ajamu Smith, batá, shékere,
bells/campanas, clare, chorus/coros

NEA National Heritage Fellow Felipe García Villamil is an Afro-Cuban spiritual leader, master drummer, and craftsman originally from Matanzas, Cuba, and he leads this familial ensemble, Emikeké. García Villamil and ensemble preserve the music, dance, symbols, and customs of his *lucumí, palo,* and *abakwá* traditions. They currently promote an appreciation for these traditions among many of the diverse communities of the greater Los Angeles area where they reside.

Felipe García Villamil, National Heritage Fellow del Fondo Nacional para las Artes (NEA – siglas en inglés), es un líder espiritual afro-cubano, maestro percussionista y artesano originario de Matanzas, Cuba quien dirige el ensamble familiar, Emikeké. García Villamil y su ensamble preservan la música, danza, símbolos y costumbres de sus tradiciones Lucumí, Palo y Abakwá. Actualmente promueven la apreciación para este tipo de tradiciones entre las diversas comunidades del área metropolitana de Los Ángeles, donde viven.

Marimba Linda Xelajú. Photo by Aura Girón

Eva Ybarra y su Conjunto
San Antonio, Texas

Eva Ybarra, accordion/ acordeón
Max Baca, bajo sexto
Gloria García, vocals/voces
Oscar García, bass/bajo
Aaron Holler, drums/percusión

One of the few widely recognized female *conjunto* musicians, San Antonio native Eva Ybarra leads this swinging *conjunto tejano*. She shares vocals with Mexican singer Gloria García; veteran musicians like *bajo-sexto* master Max Baca (Flaco Jiménez, Los Super Seven) round out the group. Ybarra, who has taken on the social challenge of this masculine scene, successfully demonstrates the capabilities and possibilities that women offer the *conjunto* musical genre.

Una de las pocas artistas de música conjunto ampliamente reconocida es Eva Ybarra, nativa de San Antonio, quien dirige este rítmico conjunto tejano. Compartiendo el micrófono con la cantante mexicana Gloria García, el grupo es integrado además por músicos veteranos como el maestro del bajo-sexto Max Baca (Flaco Jiménez, Los Super Seven). En su trayectoria como músico Ybarra ha aceptado los retos sociales de interactuar en un espacio predominantemente masculino, demostrando las habilidades y capacidades que las mujeres ofrecen al género musical de la música conjunto.



*Franklyn Hernández y sus
Tipican Brothers
Philadelphia, Pennsylvania*

*Franklyn Hernández, leader/líder,
lead vocals/primer voz,
accordion/acordeón
Jesús Bonilla, güiro
Miguel Hermán, saxophone/saxofón
Rafael Tineo, tambora
Rafael Torres, electric bass/bajo eléctrico*

Now in Philadelphia, Franklyn Hernández y sus Tipican Brothers continue to perform widely in the New York merengue club circuit. The group prefers playing the traditional merengue called *perico ripiao* featuring the button accordion, saxophone, *tambora* drum, and *güiro* scraper.

Franklyn Hernández y sus Tipican Brothers se presentan en la actualidad en la escena de merengue en Nueva York. El grupo prefiere interpretar el merengue tradicional conocido como *perico ripiao* a ritmo de acordeón, saxofón, *tambora* y *güiro*.

*Grupo Cimarrón de Colombia
Bogotá, Colombia*

*Carlos Rojas Hernández,
leader/líder; harp/arpa
Yesid Benites Sarmiento, bandola
Omar E. F. Ramírez, maracas
Hilton E. G. Ialcárcel, vocals/voces
Ana Veydó Ordóñez, vocals/voces
Pedro Libardo Rey Rojas, cuatro
Carlos Quintero, harp/arpa
Ricardo Albino Zapata Barrios,
acoustic bass/bajo acústico*

Carlos Rojas Hernández has brought together an all-star team of exciting instrumentalists and singers of Colombia in Grupo Cimarrón. These masters of the *joropo* tradition, which is practiced along the plains shared by Colombia and Venezuela, astonish their audiences with their melodic and rhythmic virtuosity, percussive drive, and *sabor colombiano*, Colombian flavor.

Carlos Rojas Hernández ha congregado un equipo de músicos y cantantes estrellas en el Grupo Cimarrón de Colombia. Este con-

junto de maestros de la tradición *joropo*, que se interpreta en los llanos compartidos por Colombia y Venezuela, deslumbra a sus audiencias con su virtuosidad melódica y rítmica, el manejo de la percusión, y el sabor colombiano de su música.

*José Gutiérrez y
Los Hermanos Ochoa
Veracruz, México*

*José Gutiérrez, requinto
Marcos Ochoa, jarana
Felipe Ochoa, harp/arpa*

NEA National Heritage Fellow José Gutiérrez and Los Hermanos Ochoa represent the best of the *son jarocho* tradition from the southern coastal plain of Veracruz, Mexico. The virtuosic interaction between these musicians who play and sing creates an exciting dialogue of musical and textual flow that defines the simple harmonic yet rhythmically complex style of the dance music that is the *son jarocho*.

National Heritage Fellow del NEA, José Gutiérrez y los hermanos Ochoa representan lo mejor de la tradición *jarocho* del sur de Veracruz, México. La interacción virtuosa entre estos músicos quienes tocan y cantan crea un diálogo musical y textual cuyo flujo define el estilo armónicamente sencillo y al mismo tiempo rítmicamente complejo de esta música con su baile que es el *son jarocho*.

*Lorenzo Martínez y Reflexiones
Albuquerque, New Mexico*

*Lorenzo Martínez Sr., violin/violín
Ramona Martínez, dance/danza
Roberto Martínez Sr., vihuela
Roberto Martínez Jr., guitar/guitarra
Roberto "Robby" Martínez,
bass/bajo*

Co-recipients of a 2003 NEA National Heritage Fellowship Roberto and Lorenzo Martínez (father and son), along with other family members, present the musical traditions of New Mexico. Lorenzo, a master of the violin style from New Mexico, and his father, a composer of *corridos* and activist for Hispanic rights, not only entertain their audiences but

educate them about the social dynamics of New Mexican history and culture.

Compartiendo el honor de ser National Heritage Fellows de 2003 del NEA, Roberto y Lorenzo Martínez (padre e hijo), junto a otros miembros de su familia, presentan la música tradicional de Nuevo México. Lorenzo, maestro violinista del estilo nuevomexicano, y su padre, compositor de *corridos* y activista de derechos civiles de los hispanos, no sólo entretienen a sus audiencias sino que también las educan sobre las dinámicas sociales de la historia y cultura de Nuevo México.

*Mariachi Los Camperos
de Nati Cano
Los Angeles, California*

*Natividad "Nati" Cano, director,
vihuela
Sergio Alonso, harp/arpa
Jesús Guzmán, violin/violín
Ismael Hernández, violin/violín
Pedro Hernández, guitarrón
Martín Padilla, violin/violín
Arturo Palacios, guitar/guitarra
Juan Rodríguez, violin/violín
Arturo Salgado, trumpet/trompeta*

Native of Ahuisculco, Jalisco, and NEA National Heritage Fellow, Nati Cano celebrates more than 40 years of directing his highly accomplished Mariachi Los Camperos of Los Angeles. In addition to preserving a rock-solid "mariachi sound," Cano has been an innovator in his musical presentations as well as in his business endeavors, establishing the popular mariachi dinner show at the restaurant he owns, La Fonda de Los Camperos.

Nativo de Ahuisculco, Jalisco y National Heritage Fellow del NEA, Natividad "Nati" Cano celebra más de cuarenta años dirigiendo su exitoso mariachi Los Camperos de Los Ángeles. Además de mantener un indiscutible sonido mariachi, Cano ha sido un innovador en su presentación musical y también en sus proyectos comerciales, estableciendo el mariachi "dinner show" en su propio restaurante, La Fonda de Los Camperos.

Marimba Linda Xelajú
Silver Spring, Maryland

Robert Girón, marimba
Beverly Girón, marimba
Jennifer Girón, marimba

The members of Marimba Linda Xelajú exemplify the tension between tradition and innovation in their interpretation of Guatemalan marimba. The transmission of musical knowledge from father to son is very common practice in traditional music. However, the sharing of knowledge from father to daughter opens up new possibilities in the practice of Latino music. The Girón family, a local D.C.-area ensemble, represents these new possibilities.

La marimba Linda Xelajú ejemplifica la tensión entre las ideas de tradición e innovación en su interpretación de la marimba guatemalteca. La transmisión del conocimiento musical de padre a hijo es una práctica común en la música tradicional. Sin embargo, el compartir de ese conocimiento de padres a hijas abre nuevas posibilidades en la práctica de la música latina. La familia Girón, es un grupo local del área de Washington, D.C. que representa estos nuevos caminos.

Viento de Agua
New York, New York

Héctor "Tito" Matos, director;
lead singer/primer voz; requinto;
tumbandero; barriles de bomba
Juan Gutiérrez, seguidor; barriles
de bomba; chorus/coro
Roberto Cepeda, seguidor; pun-
teador; singer/cantante; dance/baile
Sammy Tanco, maracas; güiro;
singer/cantante
José Ramos, cuá; punteador;
requinto; singer/cantante

Viento de Agua, led by Tito Matos, is a collective of the finest practitioners of the *plena* and *bomba* musical traditions of Puerto Rico and New York City. Their dual lifestyle as Puerto Ricans and Nuyoricans creates momentum to contribute to the development of these musical forms. In addition to performing

as an acoustic ensemble, Viento de Agua also performs as an orchestra (adding bass, piano, and a horn section), developing explosive, contemporary arrangements of the traditional *plenas* and *bombas*.

Viento de Agua, dirigido por Hector "Tito" Matos, es un colectivo que reúne a los intérpretes más excelentes de las tradiciones musicales de plena y bomba de Puerto Rico. La dualidad de sus vidas como puertorriqueños y Nuyoricans crea un ímpetu en su contribución al desarrollo de esas expresiones musicales. Además de actuar como conjunto acústico, Viento de Agua también se presenta como una orquesta (con bajo, piano y metales) desarrollando arreglos contemporáneos y explosivos de las tradiciones de plena y bomba.

SPECIAL CONCERT

Son de Aquí
Washington, D.C.

The local orchestra Son de Aquí, composed mostly of Peruvian musicians, follows a strong salsa music tradition that was established by Fania, a record label from New York. The members of the band grew up hearing the sounds of Ray Barretto, Papo Lucca, Eddie Palmieri, and others in the barrios of Peru. Their music is characterized as a hard-hitting salsa sound, making them one of the most exciting dance bands in the Washington, DC, metropolitan area.

La orquesta local Son de Aquí, formada casi por completo por músicos peruanos, sigue la fuerte tradición de música salsa establecida por el sello disquero Fania de Nueva York. Los miembros del grupo crecieron escuchando los sonidos de Ray Barretto, Papo Lucca, Eddie Palmieri y otros en los barrios de Perú. Su música se caracteriza como un potente sonido salsero, haciéndolos una de las grupos locales más populares en el área metropolitana de Washington, D.C.

DANCE ENSEMBLES/ ENSAMBLES DE DANZA

Fraternidad Sangre Boliviana
Arlington, Virginia

The Fraternidad Sangre Boliviana is not just a folkloric dance ensemble that performs national dances such as Los Caporales, Tinkus, and Suri Sicuris, but is a space that provides an understanding of Bolivian heritage and tradition. Founded in 1987 out of a need to provide a religious dance tribute to the Virgen de Urkupiña, this ensemble has been recognized for their participation in local and national heritage festivals.

La Fraternidad Sangre Boliviana es no sólo un ensamble de danza folclórico que presenta danzas como los Caporales, Tinkus, y Suri Sicuris sino también un espacio que permite un entendimiento del patrimonio y tradición boliviana. Fundado en 1987 de la necesidad de rendir tributo en forma de danza religiosa a la Virgen de Urkupiña, este ensamble ha sido reconocido por su participación en festivales a nivel local y nacional.

Los Tecuanes
Manassas, Virginia

In Manassas, Mexican immigrants from Acatlán de Osorio, Puebla, express their religious devotion by dancing in front of All Saints Church on December 12, the feast day of the Virgin of Guadalupe. The dancers begin their ritual before dawn and continue late into the night, re-enacting an ancient Mexican colonial dance drama. In Nahuatl, *los Tecuanes* means "tigers." The tiger, or a mountain-type feline of the western Sierra Madre region, is one of the characters that constitutes this *danza* genre.

En Manassas, Virginia, inmigrantes mexicanos de Acatlán de Osorio, Puebla, expresan su devoción religiosa bailando en frente a la iglesia de la Virgen de Todos los Santos el 12 de diciembre, día de la Virgen de Guadalupe. Los dan-

zantes empiezan su ritual antes del amanecer y continúan danzando hasta tarde en la noche, recreando un drama del México de la época colonial. Tecuanes es náhuatl para tigres. El tigre, o felino montañoso de la parte oriental de la Sierra Madre, es uno de los personajes que constituye este género de danza.

Instrument Makers/ Constructores de instrumentos

*Omar É. F. Ramírez, maracas
Bogotá, Colombia*

Known as "Choco," maraca master Omar Édgar Fandiño Ramírez is a member of the outstanding Colombian ensemble Grupo Cimarrón. In addition he makes and supplies maracas for other *joropo* musicians in Colombia. Based on the role of the maracas in each performance space, Fandiño Ramírez determines the size and sound of the instrument that will stand out from yet complement the ensemble sound.

Conocido como el Choco, Omar Édgar Fandiño Ramírez, es maestro de la maraca e integrante del excelente ensamble colombiano Grupo Cimarrón. Además, él construye y distribuye maracas para otros músicos de la tradición *joropo* en Colombia. Basándose en el papel que las maracas desempeñan en cada tipo de presentación, Fandiño Ramírez determina el tamaño y el sonido de este instrumento para que sobresalga y al mismo tiempo complementa el sonido del ensamble.

*Felipe García Villamil, sacred
drums and ritual objects/tambores
sagrados y objetos rituales
Los Angeles, California*

In addition to performing with his ensemble Emikeké, master drummer Felipe García Villamil has gained a reputation as an artisan for his construction of sacred drums and other ritual objects. Building on the knowledge of his father as a practitioner of *palo*, his mother of the *lucumí* tradition,

and as a devotee of *abakuá* himself, García Villamil has developed a creative style within these traditions of building altars and the ritual items that adorn them.

Además de presentarse con su ensamble Emikeké, el maestro percusionista Felipe García Villamil ha ganado una reputación como artesano por su construcción de tambores sagrados y objetos rituales. Construyendo a partir del conocimiento heredado por su padre, de la tradición Palo, de su madre, de la tradición Lucumí, y de su propia práctica en Abakwá, García Villamil ha desarrollado un estilo creativo dentro de estas tradiciones en la creación de altares y los elementos rituales que les adornan.

*Francisco González,
strings/cuerdas
Goleta, California*

Francisco González is a multi-instrumentalist who out of frustration has embarked on a journey to find the perfect string for his instruments. He is a master harpist, a founding member of the group Los Lobos del Este de Los Angeles, has worked as the musical director for the Teatro Campesino, and currently leads the Conjunto Guadalupe. González also started his own business, Guadalupe Custom Strings, which now provides strings for contemporary and traditional guitar and harp types throughout the globe.

Francisco González es un músico que toca muchos instrumentos y debido a la frustración se embarcó en la aventura de encontrar las cuerdas perfectas para sus instrumentos. Él es un maestro del arpa, fundador del grupo Los Lobos del este en los Ángeles, ha trabajado como director musical para el Teatro Campesino, y actualmente dirige el Conjunto Guadalupe. González inició, además, su propio negocio, Guadalupe Custom Strings, que distribuye cuerdas para guitarras contemporáneas y tradicionales y todo tipo de arpas alrededor del mundo.

*Jose Gutiérrez, jarocho instruments/instrumentos jarochos
Veracruz, Mexico*

José Gutiérrez has been gifted with musical talent in a very complete manner. He constructs the instruments he plays. As a master builder of the seven-panel harp and the solid one-piece *jaranas* and *requintos*, Gutiérrez supplies quality instruments to other fine *jarocho* musicians in Mexico and the U.S.

José Gutiérrez ha sido dotado con un talento musical en una forma muy completa. Él mismo construye los instrumentos que toca. Como maestro en la construcción de arpas de siete paneles y *jaranas* y *requintos* de una sola pieza, Gutiérrez distribuye instrumentos de calidad a otros grandes músicos jarocho en México y los Estados Unidos.

*Carlos Molina Sáenz, llanero
traditional instruments/instrumentos
llaneros tradicionales
Meta, Colombia*

A native of Monguí, Boyacá, Colombia, Carlos Molina Sáenz learned his vocation through working with the Padilla family, a long line of luthiers in Colombia. Molina Sáenz is well versed in the construction of harps, *cuatros*, *bandolas*, and guitars. Established in his own workshop, he works in conjunction with a new generation of musicians looking for solutions for the needs of the newer interpreters of the *llanero* musical tradition.

Originario de Monguí, Boyacá, Colombia, Carlos Molina Sáenz, aprendió su oficio de la tradición de la Familia Padilla, laúderos famosos en Colombia. Molina Sáenz tiene un gran conocimiento de la fabricación de arpas, cuatros, bandolas y guitarras. Establecido con su propio taller el trabaja conjunto con la nueva generación de músicos en la búsqueda de soluciones a las necesidades acústicas de los nuevos intérpretes de música de los llanos.

Water Ways: Mid-Atlantic Maritime Communities

Boatyard

*Alexandria Seaport Foundation,
Alexandria, Virginia*

The Alexandria Seaport Foundation is a non-profit organization dedicated to providing families, schools, and communities with educational opportunities. At the Festival the Foundation will run an extension of its family boat-building classes. Fifteen teams of people will work along with a volunteer to build Bevin Skiffs. The rowboats are approximately 12 feet long, and their design makes them easy to build and use.

*Jimmy Amspacher,
Marshallberg, North Carolina*

Jimmy Amspacher grew up pulling crabpots, hauling scallops, and culling fish for the commercial fishhouses of his home community, Atlantic, NC. Here he experienced firsthand what made a "good work boat," learning from the fishermen and boat builders of Down East, as they worked the waters of Core Sound. Today he maintains the same high standards of traditional boat-building in his models and in his backyard boat-building operation.

*Heber Guthrie,
Gloucester, North Carolina*

Heber Guthrie inherited his passion and appreciation for Harkers Island boat-building from his father, Chauncey Guthrie, and his uncle, Julian Guthrie. They, in turn learned from Island legends Brady Lewis, Earl and James Rose, and a community of master boat builders. Today Guthrie honors the old ways in traditional boat-building demonstrations at the Core Sound Waterfowl Museum throughout the year. Guthrie and his son Clifford are also model-boat builders and decoy carvers, keeping the family woodworking skills safe for another generation.

*Long Island Maritime Museum,
West Sayville, New York*

Volunteers from the Long Island Maritime Museum work on boat-building projects. Their latest project is a 22-foot catboat, built with the plans of legendary Long Island boat builder Gil Smith. This boat will be finished and rigged at the Festival, and the museum volunteers will also carve scale models of the boat.

*The Mariner's Museum,
Newport News, Virginia*

The Mariner's Museum has an extensive collection of small craft from the Chesapeake Bay region and also maintains a boat-building and repair shop. They will work on repairing a deadrise work boat.

*Skipjack Captains and
Restoration Experts,
Chesapeake Bay Region*

Captains of the oyster-dredging sailboats known as skipjacks and ship-restoration experts have been working together to ensure a future for this Chesapeake Bay craft. They will be on hand daily to help interpret the skipjack, the *Joy Parks*.

Commercial Fishing

*Nadine and Joey Benevides,
Gloucester, North Carolina*

Nadine Benevides is known as a jack of all trades. She works at Beaufort Fisheries, Beaufort, NC, one of two menhaden factory plants left on the eastern seaboard. She makes and repairs nets, works on deck, and cooks meals for the crew on fishing trips, as well as making and repairing other types of fishing gear. She also uses her skills to craft items such as lobster-pot tables. Her son, Joey Benevides, in the strong local tradition of family businesses, crabs with his father, Joey Benevides Sr.

*Danny Bowden,
Chincoteague, Virginia*

Danny Bowden can trace his family back to the 1600s on Chincoteague and Assateague Islands. Today, like many of his ancestors, he follows the seasons, gill-netting for rock fish in the spring and fall, crabbing in the spring and summer, and guiding waterfowl hunters in the fall and winter.

*Ivy Bradley and Warren Cook,
Pamunkey Reservation, Virginia*

The Pamunkey Indian Tribe runs the oldest fish hatchery in the United States. Cook and Bradley are two managers of the hatchery, which works to restore American shad, a fish important to the Pamunkey tribe for centuries, in the rivers of the Mid-Atlantic.

*Dallas Bradshaw,
Crisfield, Maryland*

Dallas Bradshaw, with roots on Smith Island, is a year-round waterman experienced with fish-netting, oystering, clamming, crab-scraping, bank-trapping, and crab-potting. He has extensive knowledge of the Chesapeake Bay environment and volunteers with the Chesapeake Bay Foundation.

Rufus Carter, Lewes, Delaware

Rufus Carter is a veteran of the menhaden boats, having worked as crew and qualified as a captain. He moved to Lewes in the 1950s and has a comprehensive knowledge of boats and their operation.

*Captain Virgin "Gus" Dunaway,
Lancaster County, Virginia*

Captain Dunaway learned the waterman trade from the bottom up, handling most waterman tasks until he received a captain license in 1973. He remained a captain for 20 years, retiring in 1994.

*Ronald Fithian,
Rock Hall, Maryland*

Ronald Fithian left full-time fishing to become the town manager of Rock Hall, a historic waterman's town. In his position, he has helped create a safe harbor for commercial fishermen in the town, which is also an important recreational fishing and boating center.

*Captain Charles Forrest and
Helen Forrest,
Matthews County, Virginia*

Captain Forrest retired in 1996 after working as a menhaden fishing boat captain for 33 years. His wife, Helen Forrest, worked as both parents whenever Captain Forrest was away fishing.

*Captain Matthew
"Sonny" Gaskins Sr.,
Lancaster County, Virginia*

Captain Gaskins learned the menhaden fishing business at an early age, attained the level of captain, and retired in 1991 after captaining menhaden fishing vessels for 26 years. Matthew Gaskins Jr. followed in his father's footsteps and currently captains a menhaden fishing vessel in Louisiana.

*Skye Hilton,
Patchogue, New York*

Skye Hilton works with his father, Bob Kaler, in Patchogue, NY. In the spring, when he is not crabbing, he catches bait mussels on the North Shore of Long Island.

*Wayne "Hon" Lawson,
Crisfield, Maryland*

As an 11th-generation waterman, Wayne "Hon" Lawson has performed nearly all aspects of work related to crab and oyster harvests in Crisfield. Lawson's long family history dates back to the 17th century with records of their work on the Chesapeake Bay. When his son decided not to continue the family tradition of working the water, "Hon" dubbed himself the "last waterman."

*Stewart Lester,
Amagansett, New York*

Stewart Lester has fished all of his life. He grew up in Amagansett as part of an extended haul-seining family. He has also been a dragger-man, lobsterman, swordfish harpooner, and pound-trap fisherman, as well as a clammer and scalloper. He is an accomplished net maker and mender.

*Steve and Sue Meserve,
Lambertville, New Jersey*

Steve Meserve is the fourth generation of fishermen who manage the Lewis Fishery, a seasonal shad-fishing operation on the Delaware River. His wife, Sue Meserve, works with the fishing crew and organizes sales of the fish.

*Flo Sharkey,
Brookhaven, New York*

Flo Sharkey is the only woman working the bay in Patchogue. A second-generation baywoman, she learned from her father how to catch clams, scallops, blue-claw crabs, and eels when she was very young. She uses one-foot-long, handmade wooden stilts to wade into the mud flats.

*Scott Sheppard,
Port Norris, New Jersey*

Scott Sheppard fishes for oysters, crabs, and conch on the Delaware Bay. By diversifying the species he catches, he negotiates the economic and ecological difficulties facing many Mid-Atlantic fishermen. He is passionate on all matters relating to the Bay's maritime culture.

*Bradley Styron,
Cedar Island, North Carolina*

Bradley Styron is descended from a long line of Cedar Island watermen. He was reared on the water, worked as a shrimp, fish, crab, oyster, and clam fisherman, and later started his seafood wholesale business, Quality Seafood. He joined the North Carolina Marine Fisheries Commission in 2000 and continues to serve as a voice for commercial fishermen on that rule-making body.

*Carl Tarnow,
Raritan Bay, New Jersey*

Carl Tarnow has been a pound-net fisherman, a clammer, and an oysterman and is an expert net mender. He has many stories about the history of fishing in New Jersey bays and about marketing fish at the Fulton Fish Market and has collected family pictures of older fishing methods and boats.

*Melvin Twiddy,
Manns Harbor, North Carolina*

Melvin Twiddy has worked as a pound netter in the Croatan Sound in Dare County over the past 50 years. He owns two Albemarle shad boats, the only working sailboat indigenous to North Carolina.

Carl Tyler, Jr., Crisfield, Maryland

Carl Tyler is the fifth generation in a family of watermen and represents the youngest of Crisfield watermen. He knows all aspects of crab harvest (with three different trapping methods), oyster harvest, crab-shedding operations, boat and equipment repair, and navigation.

Cory Weyant, Freeport, New York

Cory Weyant is an expert eeler and crabber, dragger mate, fish smoker, and storyteller. He builds his own traps and, like most commercial fishermen, has learned a variety of skills in order to work year-round.

*The Whittington Family,
Port Norris, New Jersey*

The Whittington family were originally from Crisfield, MD, where they worked in the seafood industry. The family began to work seasonally in the oyster-shucking houses of the Port Norris-Bivalve, New Jersey, area in the late 1920s. Over the years, besides working in the shucking houses, the family worked on clam and oyster boats, in the fish houses, and at tomato factories. They are also gospel singers.

Community Program Presenters

*Karen Willis Amspacher,
Marshallberg, North Carolina*

Karen Willis Amspacher is a native of Harkers Island, where her family has been a part of the boat-building and fishing traditions of the community for generations. She left her teaching career to work for her community as director of the Core Sound Waterfowl Museum in 1993. She has also worked with documentary projects focusing on eastern Carteret County and edited numerous publications.

James Lane, Crisfield, Maryland

James Lane is a community scholar with an interest in the history and traditions of African-American communities in Maryland. He was involved with other local scholars in the Delmarva Folklife Project, as well as the Folklife Field School, conducted during the summer of 2003 by Salisbury University and the Library of Congress's American Folklife Center.

*Tom McHugh,
Rock Hall, Maryland*

Tom McHugh first came to the Eastern Shore in 1967 to teach at Washington College before moving to New York State and Vassar. Now retired, Dr. McHugh returned to his beloved Eastern Shore. A musician, Dr. McHugh is the founder and director of The Mainstay, located in a former grocery store, where he offers high-quality artistic experiences; at the same time he uses the organization and the arts as ways to effect social change, promote businesses, and raise money for local charities.

*Pam Davis Morris,
Davis, North Carolina*

Pam Davis Morris has spent the last 20 years in the family commercial fishing business. During this time she has become active in the North Carolina fisheries management process, representing local fishermen on several state and regional committees. Growing up with deep family roots in the area has instilled in her a love for the people living along Core Sound and strengthened her contributions at the Core Sound Waterfowl Museum, where she works with community members to document the stories of the region.

*Feather Phillips,
Columbia, North Carolina*

Feather Phillips is executive director of Pocosin Arts, an organization that combines the arts with learning about the environment and local cultural traditions. She initiated the "7,000 Junipers" project that created a Millennium Forest of 7,000 seedlings of Atlantic white cedar (locally called juniper), important in boat-building, decoy-carving, and other traditions of the area. She is married to a crabber.

*Meghan Wren,
Bivalve, New Jersey*

Meghan Wren has worked as a shipwright's apprentice, a deck-hand, and a crabber. She is now the founder, executive director, and acting education director of the Delaware Bay Schooner Bay Project based in Port Norris, NJ. The project's mission is to build stewardship for the history, culture, and ecology of the Delaware estuary through education and celebrations. It began with the restoration of a historic Delaware Bay schooner, the *A. J. Meerwald*, which has become the focal point and catalyst for programming and events. In 1998 the *A. J. Meerwald* was designated New Jersey's official Tall Ship.

Keeping the Waters Safe / Water Safety

*Delaware River Pilots,
Lewes, Delaware*

River pilots help guide large container and oil ships up the Delaware Bay and River. Pilots will be on hand to tell about their craft and how they learn it, and to relate stories of their experiences.

*Herbert Groh,
Catonsville, Maryland*

Captain Groh is a retired docking pilot who was been on the water since he was 16 years old. After a six-year apprenticeship, he worked his way up to Senior Docking Pilot, handling ships of up to 265,000 tons in the Baltimore Harbor and throughout the Mid-Atlantic region.

*Reggie Jones,
Jones Beach, New York*

Reggie Jones is a living legend, the longest-serving lifeguard at Jones Beach. He started with a summer job in 1944, at 17, and since then has kept watch over thousands of swimmers, a tradition that he has passed on to his two sons.

*Overfalls Maritime Museum
Foundation, Lewes, Delaware*

The Overfalls Maritime Museum Foundation seeks to restore and preserve articles of maritime significance in the Delaware Bay region and educate the public about their significance. Its initial project is the restoration of one of the few remaining lightships of the U.S. fleet, which guided mariners to safe harbors. This 422-ton ship, now listed on the National Register of Historic Places, has been a fixture in the Lewes harbor for over 30 years.

The United States Sail and Power Squadron

The United States Sail and Power Squadron (USPS) was organized in 1914 and is a non-profit, educational organization dedicated to making boating safer and more enjoyable by teaching classes in seamanship, navigation, and related subjects. The members are boating families who contribute to their communities by promoting safe boating through education. USPS has some 60,000 members, who are organized into 450 squadrons across the country; among them is District 5 in Northern Virginia. USPS is America's largest non-profit boating organization and has been honored by three U.S. presidents for its civic contributions.

Kids' Coast Environmental Learning Center

Hudson River Clearwater Sloop, Inc.

The Hudson River Clearwater Sloop, Inc., was founded in 1966 by a handful of river-lovers who decided to change the course of events destroying the Hudson River in order to reclaim this natural treasure. Clearwater conducts environmental education, advocacy programs, and celebrations.

Mildred Moore, Pamunkey Indian Reservation, Virginia

Mildred Moore is a potter who carries on an ancient tradition of using Pamunkey River clay. She is currently teaching an apprentice as part of a program of the Virginia Foundation for the Humanities and Public Policy's Folklife Program.

The Nature Conservancy

The Nature Conservancy has been working with communities, businesses, and individuals since 1951 to protect more than 117 million acres of the earth's surface. The Nature Conservancy's mission is to preserve the plants, animals, and natural communities that represent the diversity of life by protecting the lands and waters they need to survive. The organization has chapters in New York, New Jersey, Delaware, Maryland, North Carolina, and Virginia.

Oyster Recovery Partnership

The Oyster Recovery Partnership was founded in 1994 by Chesapeake Appreciation Inc. and is the leading regional organization that initiates, coordinates, and manages oyster restoration efforts in the Maryland waters of the Chesapeake Bay. The Partnership planted over 73 million oysters in the Chesapeake Bay and its tributaries in 2002 and a record 79 million in 2003.

Maritime Kitchen

Dawn Chesser, Sanford, Virginia

Dawn Chesser runs the Holden Creek Gun Club with her husband, Grayson Chesser, who is a master decoy carver. Chesser is well known on the Eastern Shore for her down-home cooking.

Janice Marshall, Smith Island, Maryland

Janice Marshall is a sixth-generation Smith Islander. She is a crab picker by occupation and an entrepreneur by necessity, having founded a crab-picking cooperative to comply with state health regulations. She is also an award-winning cook.

Kenneth Pinkard, Burgess, Virginia

Kenneth Pinkard was a cook on a large menhaden fishing vessel. He was instrumental in unionizing the menhaden fishery in the Northern Neck area and is still active in the union.

Clyde Roberts, Port Penn, Delaware

Clyde Roberts is a waterman who remembers the huge sturgeon and plentiful shad runs on the Delaware River. He is a master shad filleter and de-boner, and prepares shad every spring for the annual Port Penn Marshland Dinner.

John Shields, Baltimore, Maryland

Called the "culinary ambassador of the Chesapeake Bay," John Shields is a nationally acclaimed expert in regional American coastal cuisine who has authored three award-winning cookbooks on the cuisine of the Chesapeake, and had a public television series, "Chesapeake Bay Cooking." For the series, Shields interviewed people around the Chesapeake region and showed how they prepared their favorite regional dishes. He has written for numerous national publications, is a frequent guest chef on radio and television, and teaches classes in American coastal cooking.

Debbie Styron, Cedar Island, North Carolina

Debbie Styron is a native of Cedar Island and wife of commercial fisherman Bradley Styron. She grew up in the fishing business, opening clams, culling fish, and heading shrimp. Today, with daughter Beverly and sons Samuel and Brad Styron, she helps manage the family seafood business, Quality Seafood. She also works at the Cedar Island ferry terminal.

Ramona Whittington, Crisfield, Maryland

As a part of a third generation of women revered for their cooking, Ramona Whittington preserves traditional family recipes and prepares local seafood in ways that are the mainstay of her maritime community.

Marshlife/ Waterfowling Area

*Anthony Brooks,
Harkers Island, North Carolina*

Anthony Brooks is a carver of traditional working duck decoys. Raised on Cedar Island and Harkers Island, he studies the work of well-known Core Sound carvers of the early 20th century: men such as Mitchell Fulcher, Eldon Willis, and Elmer Salter. Brooks creates his decoys using only the hand tools of the old masters: hatchet, penknife, and rasp.

*Chatmon Bryant,
Alligator, North Carolina*

Chatmon Bryant is a long-time hunter and trapper, and a beloved storyteller, in the small community of Alligator near Columbia.

*Victor Bryson,
Port Penn, Delaware*

Victor Bryson is one of Delaware's few remaining "proggers" (trappers who specialize in harvesting snapping turtles for restaurants in Wilmington, Baltimore, and Philadelphia). He uses a "prog" (a long metal-tipped pole with a hooked end) to probe the mud for turtles.



*Grayson Chesser,
Sanford, Virginia*

Grayson Chesser is one of the most respected decoy carvers of his generation. He learned carving from old-time masters like Chincoteague carving legend Cigar Daisy and Miles Hancock. He spent much of his childhood duck-hunting in the marshes around the Chesapeake Bay and collecting hand-carved decoys the way other boys take up model cars. In 1995 Grayson Chesser wrote the definitive guide to decoy carving, *Making Decoys the Century-Old Way*. Currently out of print, this book is coveted nearly as much as his decoys. He currently runs the Holden Creek Gun Club in Sanford with his wife, Dawn Chesser.

*Jack Combs,
Long Island, New York*

Jack Combs is a fourth-generation decoy carver who carves traditional decoys without power tools. He grew up on the Great South Bay, son and grandson of local baymen gunners and guides, but left the Bay to work on tugboats.

*Douglas Gibson,
Milville, Delaware*

Douglas Gibson has been carving duck decoys for over 20 years. His biggest pleasure from carving, he says, is to look at a live bird and see that there's not much difference between that bird and his—except his doesn't move.

Bo Lusk, Cape Charles, Virginia

Bo Lusk represents the new tradition of "eco-tourism," guiding kayak trips through the marshes of the Eastern Shore of Virginia. He grew up exploring the marshes, fishing and boating, and is happy to have turned his love of the natural beauty of the area into a profession.

Victor Bryson catches snapping turtles with a handmade proggung tool (long, metal-tipped pole with a hooked end to probe the mud for turtles). Photo by Brett Breeding

*Kelley Nelson,
Morehead City, North Carolina*

Kelley Nelson is an accomplished decorative decoy carver and artist, whose love of hunting led him to pursue the art of carving. Sharing in the long-standing tradition of Core Sound carvers, he teaches decoy-carving at Carteret Community College and volunteers at the Core Sound Waterfowl Museum as a demonstrator. He also has entered, placed, and won in many carving competitions across the United States.

*Glenn Phillips,
Ocean City, Maryland*

Glenn Phillips is a skilled craftsman who specializes in duck, goose, chicken, and turkey calls, as well as all kinds of wildlife whistles. Several years ago, Phillips started the Little Quackers Outdoor Club and also began appearing at a number of outdoor shows each year, conducting duck- and goose-calling contests.

*Fred Reitmeyer,
Tickerton, New Jersey*

Fred Reitmeyer is an avid hunter and decoy carver who demonstrates the traditional carving techniques he learned from his father. He is also known for his model sneakboxes, which are traditional Barnegat Bay area duck-hunting boats.

*"Ray" Lonnie Sykes,
(Alligator Community)
Columbia, North Carolina*

Mr. Sykes's skills, which have been handed down from generations of fishermen, include hunting, trapping, commercial fishing, and raising and training deer- and coon-hunting dogs. He builds fishing traps, turtle traps, and steel traps. He is also a community activist and organizer, as he has worked with the Conservation Fund to organize a local hunting club.

Recreational Fishing

*Pete Ames, Sr.,
Little Neck, New York*

Pete Ames learned to make fishing rods from his father and grandfather. He makes rods for recreational fishermen who fish the South Shore of Long Island. Ames uses decorative "wraps"; designing and wrapping the rod is a meticulous process, one that requires aesthetic judgment and mechanical dexterity. Ames has taught his son how to design and decorate the rods, so that this family tradition continues on Long Island.

*Shawn Giacobbe,
Chincoteague, Virginia*

Shawn Giacobbe is a former commercial fisherman who is now in the sport fishing business as a charter boat captain. He is the founder of Fishawn Charters, which he operates with his brothers.

*George McGinnity,
New Freedom, Pennsylvania*

McGinnity's Taxidermy was founded in 1964 by George McGinnity. Although performing all phases of taxidermy work, he quickly recognized that the strong suit of this family business was fish taxidermy. In 1970 his company began creating fiberglass reproductions from molds made originally from real fish; these provide memories for catch-and-release fishermen, who do not keep the fish they catch.

*Shirley Price,
Cedar Neck, Delaware*

Shirley Price is a former state legislator born and raised in the Rehoboth Bay/Ocean Beach area. She worked side by side with her father, "Crabbin' Jim" Murray, running Murray's Bait & Tackle Shop and continues to help her mother run the business. She fishes (throw-netting and trapping) for various bait fish and is a supplier of bait for other local bait-and-tackle shops.

*Richie Tillman, Jr.,
Chesapeake Bay, Maryland*

Richie Tillman learned to fish as a toddler, and his uncle taught him to tie flies at an early age. He turned his love of fishing into a fly-tying business after he was inspired by a college project that combined business with art.

Sailing and Related Crafts

*The Bayshore Discovery
Center/A. J. Meerwald Schooner,
Bivalve, New Jersey*

The A.J. Meerwald is a restored oystering craft from the Delaware Bay, used today by the Bayshore Discovery Center to teach about the rich history of oystering in the region. Schooner crew and Center educators are knowledgeable on topics ranging from oyster ecology to tall-ship restoration.

*Jim Langley,
Solomons Island, Maryland*

Learning the artistry from his father Leroy Langley, Jim Langley paints boats, builds beautiful and precise models from wood, and carves wooden signs with maritime themes. He has built about 75 boat models over the years. Langley is on the staff of the Calvert Marine Museum in Solomons Island, MD.

*National Maritime Heritage
Foundation*

The National Maritime Heritage Foundation (NMHF) is a non-profit corporation located on Washington, DC's waterfront. It has a fresh approach to educating today's youth while stimulating economic and cultural community development. NMHF's maritime education and community outreach programs offer hands-on exploration for children in the area by providing a unique perspective on history.

Kelly Smyth, maritime blacksmith.
Photo by Amy Skillman

*Harry Saarinen,
Amityville, New York*

Like other "bay rats" from Great South Bay, Harry Saarinen spent his childhood clamming, fishing, and killeying (catching bait minnows) with his father and friends. As a welder, he creates spectacular steel fish from metal and fire. Saarinen also paints intricate maritime scenes on skimmer clams found on nearby beaches.

*Kelly Smyth,
Chadd's Ford, Pennsylvania*

Kelly Smyth has been a blacksmith for nearly 20 years, named one of the top 200 traditional craftsmen in the country by the prestigious magazine *Early American Life*. Smyth is adept in all facets of the blacksmith's trade, but has a special talent and love of maritime blacksmithing. She has worked as the master blacksmith for the restoration of the *Susan Constant* and the *Kalmer Nyckel*, as well as the building of the *Sultana*, creating authentic hinges, hooks, chainplates, marlin spikes, hanks, and other period items.

*Lynn Stevens,
Shady Side, Maryland*

Lynn Stevens was introduced to sailing by her husband and learned to repair sails while living with him on their sailboat in Ft. Lauderdale. Since then she has taken up the job of cutting out sails the traditional way (by hand rather than computer) at a sail loft in Florida, and currently works on all parts of sail making from measuring the boat to installing the sails.



Shore Memories Performance Area

*Earl and Leland Carawan,
Swan's Quarter, North Carolina*

Earl and Leland Carawan grew up in Hyde County in a family that followed the seasons and lived off the land and water. The family was also very musical, and the Carawan brothers play a variety of old-time, bluegrass, and country music.

*Davey Crockett,
Tangier Island, Virginia*

Captain Crockett runs a small ferry boat from the mainland of the Eastern Shore of the Chesapeake to his native Tangier Island. He also sings, plays the guitar, and composes songs about life on the Chesapeake Bay.

*Dr. Tom Flowers,
Dorchester County, Maryland*

Dr. Tom Flowers grew up on the Eastern Shore of Maryland on Hooper's Island and has worked in the Chesapeake Bay area as an educator for over 40 years. He has written a book about his experiences entitled *Shore Folklore*, and leads tours called "Crab Mania," taking groups to Hooper's Island to learn about crab-picking. Dr. Flowers currently serves as a Dorchester County councilman but also gives talks on the folklore of the Eastern Shore.

*Rodney Kemp,
Moorehead City, North Carolina*

Rodney Kemp's love for Carteret County has been the centerpiece of his lifetime's work in collecting, teaching, and telling the stories of this region. His storytelling, known affectionately as "fish-house lies," tells the facts through the voices and experiences of the generations of folks who have lived and shaped this history. Kemp was named the North Carolina Historian of the Year in 2003.

Dan Brown, master duck decoy carver from the Eastern Shore of Maryland, in his workshop. Photo courtesy Ward Museum of Wildfowl Art

Elmer Mackall and The Faith Singers, Prince Frederick, Maryland

Elmer Mackall, 79, grew up singing with his mother in churches and camp meetings in Calvert County, MD. A powerful singer and talented piano player, he has recorded many pieces from his mother's repertoire which are vigorous and deeply moving. His music is reminiscent of Mississippi John Hurt, with an original style containing elements of ragtime and barrelhouse piano. His daughters, Thelma Claggett, Margaret Copeland, and Allie Williams, back him up as The Faith Singers.

Maggie, Takoma Park, Maryland

This musical duo made up of husband and wife Greg Artzner and Terry Leonino has written and performed a number of pieces inspired by the Chesapeake Bay and its ecology. Their performance piece, "Tales of the Blue Crab," is a favorite of schoolchildren learning about the bay.

*Connie Mason,
Carteret County, North Carolina*

Connie Mason is a museum historian, musician, and award-winning folklorist descended from eastern North Carolina fishermen, farmers, blacksmiths, poets, and musicians. Her repertoire includes both traditional and original material. Her grandmother, Rosa Mason, toiled as an oyster shucker but could play any musical instrument she picked up.

*Janie Meneely,
Eastport, Maryland*

Janie Meneely, who by day is an editor at *Chesapeake Bay Magazine*, is also a local Eastport entertainer and raconteur, who shares a delightful mix of cruising information, folklore, and anecdotes about good (and bad) cruising destinations around the northern Chesapeake.



*The New Gospelites,
Worton Point, Maryland*

The New Gospelites celebrated 30 years of service in performing gospel music on September 14, 2003. The group originated in 1974, from the kitchen of the same house where most of the original members grew up in the small town of Worton Point on the upper eastern shore of Kent County, MD. They have performed at numerous churches, festivals, and universities throughout the Mid-Atlantic region and beyond.

*David Norris,
California, Maryland*

Southern Maryland singer/songwriter David Norris' family has deep roots on the western shore of the Chesapeake, going back to the 1600s. In 1996, his song "Timberline" won Nashville's Chris Austin Songwriting Contest at Merlefest, in Wilkesboro, NC. His songs reflect his connection to the Chesapeake Bay region.

Joseph Norris, California, Maryland

Joseph Norris, like his twin brother David, is a singer/songwriter and storyteller. He performed for the Duke and Duchess of Kent at Historic St. Mary's City during Maryland's celebration of its 350th anniversary in 1984, and with legendary folk singer Pete Seeger in Baltimore. His stories reflect the Native American heritage of his great-grandfather. Norris sings of rivers and riverboats, lighthouses and lost love, of ghosts and green fields. His newest CD is called *Mariner's Compass*.

The Northern Neck Chantey Singers, Northumberland and Lancaster Counties, Virginia

The Chantey Singers have been reliving and reviving the history and the culture of watermen through their animated performances of songs and chants. In rhythmic fashion, they replicate the cadence of movements used by menhaden fishermen in order to create unity when hauling nets. Their songs are telling, soulful, and sometimes funny as they are based upon the true experiences of fishing for menhaden.

The Phillips Gangplank Ragtime Band, Baltimore, Maryland

The Phillips Gangplank Ragtime Band has been together for over 30 years and has performed throughout the continental U.S., in the Caribbean, Canada, and over 30 times in Europe. The band performs a mixture of Dixieland jazz, ragtime, vintage standards, and novelty tunes from what is commonly referred to as the "Golden Age of American Popular Music and Song" (1890–1950). They are currently performing in their 25th year at Phillips Harborplace Restaurant in Baltimore, MD.

The SAIF Water Singers, Lancaster and Northumberland Counties, Virginia

The SAIF Water Singers organized in 2001 to support the SAIF Water Committee. They sing old-time prayer-meeting music in voice and sign language and usually perform a capella. The singers are from families that have been helped by SAIF Water. SAIF Water has brought indoor plumbing and repaired a contaminated well for the families.

A waterman from Tangier Island, Virginia, one of the last few islands in the Mid-Atlantic region accessible only by water or air. Photo by

Harold Anderson

Them Eastport Oyster Boys, Eastport, Maryland

Since the early '90s, the Oyster Boys' collaborative creativity has yielded songs ranging from a deck-shoe chantey to a tango about sub-aquatic vegetation to reggae verses about sailing. They even composed the "Maritime Republic of Eastport" national anthem.

Sonny Williamson, Cedar Island, North Carolina

Sonny Williamson, a native of his beloved Down East Carteret County, spends his retirement researching, documenting, and publishing historical records of everything from shipwrecks and sailing vessels to hunting stories and recipes. His storytelling fuses these elements in a "mix of fact and fiction" known locally as "fish-house lying."

Tom Wisner, Solomons Island, Maryland

Tom Wisner, a native of the Chesapeake watershed, is a singer, songwriter, and educator devoted to raising awareness of the spirit and beauty of his home. He is the recipient of the Maryland Governor's Citation as well as excellence awards from the University of Maryland and from the president of the United States. These awards celebrate the unique quality of his work to preserve the Chesapeake Bay through song and stories in education programs for all ages.

Bob Zentz, Norfolk, Virginia

Bob Zentz has traveled the world playing more than 30 instruments with a repertoire of over 2,000 songs. He presents thematic programs that educate and entertain through his sense of history, humanity, humor, and musicianship, using his native Norfolk area as an inspiration.



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RALPH RINZLER MEMORIAL CONCERT IN HONOR OF ROLAND FREEMAN: Gospel Traditions from Maryland and Virginia

Roland Freeman, a native of Baltimore, Maryland, began his career as a freelance photographer in the 1960s, photographing the Civil Rights Movement. He has been a research associate for the Smithsonian Center for Folklife and Cultural Heritage since 1972. A major emphasis of his work is a study of Black culture that uses the camera as a tool to research, document, and interpret the continuity of traditional African-American folklife practices. He is the founder and president of The Group for Cultural Documentation in Washington, D.C.

The Christianaires, Baltimore, Maryland

The Christianaires was organized in 1960. The group performs almost every week for church functions, and does many benefit concerts to raise money for sickle cell anemia. The Christianaires have released five recordings and a video.

Gospel Supreme, Baltimore, Maryland

The Gospel Supreme reunited in 1994 and is made up of five God-fearing women: two sets of sisters and a lead singer. The group has released two recordings and is working on a third.

The Paschall Brothers, Norfolk, Virginia

The Paschall Brothers stand firmly in the great tradition of unaccompanied religious singing in Tidewater Virginia. Reverend Frank Paschall Sr. formed the ensemble in 1981 with his five sons. Reverend Paschall Sr. passed away in 1999, but his sons have carried on his legacy. They are one of the few remaining ensembles performing this once-flourishing art form. They have recently completed their first recording, supported by the Virginia Foundation for the Humanities.

The Zionaires, Princess Anne, Maryland

The Zionaires celebrated their 50th singing anniversary in February 2004; more than 50 singers and musicians have been members of the group over the years. For 40 years the group broadcast on radio station WJDY, Salisbury, MD, and in 2003 the group headlined the August Quarterly Gospel Festival in Wilmington, DE, the largest gospel event in the state. Through their music, The Zionaires spread the word of God to radio audiences throughout the lower shore of Maryland, Virginia, and Delaware.

SPONSORS AND SPECIAL THANKS

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The Festival is supported by federally appropriated funds; Smithsonian trust funds; contributions from governments, businesses, foundations, and individuals; in-kind assistance; and food, recording, and craft sales. Major funding for this year's programs comes from Whole Foods Market and the Music Performance Fund, a Festival sponsor for 34 years. Telecommunications support for the Festival has been provided by Motorola, Nextel, Pegasus, and Icom America. Media partners include WAMU 88.5 FM, American University Radio, and WashingtonPost.com, with in-kind support from Signature Systems and Go-Ped.

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Our gratitude to all the volunteers who make the Festival possible.

Haiti: Freedom and Creativity from the Mountains to the Sea

This program has been produced in partnership with the Ministry of Haitians Living Abroad and the Institut Femmes Entrepreneurs (IFE), in collaboration with the National Organization for the Advancement of Haitians, and enjoys the broad-based support of Haitians and friends of Haiti around the world. Major contributors include the Haitian Government and Public Administration, USAID (Aid to Artisans), Rhum Barbancourt, Government of Taiwan, Government of Gabon, Federation of Native Coffee Producers and Development Alternatives Inc. (Haitian Blue), HaITel, UNESCO, Comcel, DaimlerChrysler, Inter-American Development Bank, Merrill Lynch, SOFIDEES, Umbank, U.S. Embassy in Haiti, Jean Marie Vorbe, Youri Mevs, Clement Beyda, and Harriet Michel. Major in-kind support comes from Seaboard Marine and American Airlines with additional assistance from Valerio Canez, Sun Auto, S.A., and Drexco.

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The Smithsonian Center for Folklife and Cultural Heritage is about to extend its global reach with three new Web sites. Together, they will serve the Center's mission as a facilitator of cultural exchange far beyond its current capabilities.



Smithsonian Global Sound

The Smithsonian Global Sound site will offer audio and video downloads, streaming media, educational resources, and detailed liner notes to music lovers, students, historians, teachers, and the academic community. It is powered by an international network of cultural institutions working to preserve and distribute music from archives worldwide, while generating revenue for musicians and safeguarding their intellectual property. www.globalsound.si.edu



Smithsonian Folkways Recordings

Global Sound will be integrated into a new Smithsonian Folkways Recordings Web site that will bring Folkways' rich and expanding catalog to a wider audience. The easy-to-navigate site will be a starting point for newcomers to traditional music and a rich resource for experienced specialists to explore, sample, and purchase Folkways' award-winning offerings. www.folkways.si.edu



Smithsonian Center for Folklife and Cultural Heritage

The Center's new main site will enhance its educational mission by featuring content-rich modules for the Smithsonian Folklife Festival and the Ralph Rinzler Folklife Archives and Collections. Teachers, students, and general visitors will find content from 38 years of Festivals, as well as links to relevant Global Sound and Folkways resources.

Together, the Global Sound, Smithsonian Folkways Recordings, and the Center's sites will be an unparalleled entrance into the world of traditional music and culture located at a computer near you.

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Lawrence M. Small, *Secretary*
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Intern

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Richard Burgess, *Marketing*
Manager
Pete Reiniger, *Sound Production*
Supervisor
Margot Nassau, *Folkways*
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Marshall, *Licensing and*
Royalties Interns

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Emily Gremlich,
Production Intern
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Manufacturing Coordinator
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Ginnie Roa, Amy Schrieffer,
Michael Sertich, Ehssa Staley,
Rosarin Watanasanticharoen,
Jennie Wayne, *Folkways*
Marketing Interns
Kisha Anderson,
Financial Assistant
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Norman van der Sluys,
Audio Recording Specialists
Lee Michael Demsey,
Ryan Hill, Helen Lindsay,
John Passmore, *Customer*
and Sales Support
Shira Backer, Diaz Carrera,
Sandra Grady, Chris Mulé,
Folkways Interns

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Documentation Coordinator
Stephanie Smith, *Assistant*
Archivist/Photo Documentation
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Kimberly Fletcher, Jaime
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Summerour, Scott Prouty,
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Ted Messerschmidt, *Intern*

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John W. Franklin, *Program Manager*
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Lamadrid, Worth Long, Libby
O'Connell, J. Scott Raecker,
Robert Santelli, Ricardo Trimillos,
John Herzog (*ex-officio*)

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Barney, Hall Cannon, Don
DeVito, Ella Jenkins, Anthony
Seeger (*ex-officio*), Fred Silber

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Corinne Kratz, Worth Long,
Rene Lopez, Kate Rinzler,
Sam-Ang Sam, Laura Schneider,
Rajeev Sethi, Chucho Valdez

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 Stephen Kidd, *Production Manager*
 Natalie Hisczak, *Assistant to the Festival Director*

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 James David, Marsha Michel, *Participant Assistants*
 Connie Brandan, Meredith Forster, *Participant Support Team*
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 Judy Luis-Watson, *Social Coordinator*
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 Mary B. Considine, *Assistant Transportation Coordinator*

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 Ray Reed, *Pipe Fitter*
 Yancy Cooper, Anthony Milby, *Carpenters*
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 Dave Lanning, *Trucking*

Steve Fisher, *Sound/Stage Supervisor*

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 Olsen Jean Julien, Marsha Michel, Nilda Villalta, *Translators*

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 Joan Erdesky, *Production Manager*
 Zaki Ghul, Miguel Moran, *Design Interns*

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 Krystel Armand, *Haitian Market Intern*
 Perry Smith, *Program Book Sales Coordinator*
 Eddie Mendoza, *Concessions Manager*

Haiti: Freedom and Creativity from the Mountains to the Sea

HAITI

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 Patrick Delatour, *Curator*
 Patrick Vilaire, *Curator*

WASHINGTON

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 Olsen Jean Julien, *Program Coordinator*
 Robert Maguire, *Ayiti Cheri Curator*

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Bernard Guercin, Raymond
Jeanty, Chantale Joseph, Claude
Metayer, Cassandre Saint Louis,
Administrative Staff, Haiti

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Raoul Denis, Alex Duquella,
Louis Antoine Elysée,
Gisele Fleurant, Jean Claude
Garoute, Henry Robert
Jolibois, Eddy Lubin, Nicole
Lumarque, Robert Maguire,
Jean Claude Martineau, Frantz
Pierre, Jacqueline Pompilus,
Pascal Théodore, *Researchers*

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Christophe, Michaelle Craan,
Gertie David, Patrick Delatour,
Lionel Desmarrates, Alex
Duquella, Gerdes Fleurant,
Gisele Fleurant, Henry Frank,
John Franklin, Jean Claude
Martineau, Elizabeth McAlister,
Lois Wilcken, *Presenters*

Camille deChevigny, Patsy
Delatour, Megan Green, Maya
Johnson, Ava Jones, Michael
Knoll, Gretchen Reinemeyer,
Katya Salmi, *Interns*

Nuestra Música: Music in Latino Culture

Ohvia Cadaval, Daniel Sheehy,
Curators
Russell Rodríguez,
Guest Co-Curator
Nilda Villalta, *Program Coordinator*

AnaMaria Paredes Escalante,
Public Relations
Hugo Morales, Samuel Orozco,
Media Collaborators

Quique Avilés, Geaner "DJ"
Bruno, David Champion, Juan
Dies, James Early, Joanne Flores,
José Quetzal Flores, Martha

González, Nancy Groce,
Scout Mabler, Michael Mason,
Olga Nájera-Ramírez, Danny
Román, Eileen Torres,
Cynthia Vidaurre, *Presenters*

Jaime E. Bosserman, Cristina
Díaz-Carrera, Natalia Correa,
Lara T. Manzanares, David
Sheehy, Lara Sheets, Sandra
Villatoro, Eduar Yáñez, *Interns*

Norma E. Cantú, G. Adriana
Cruz, Manjarrez García,
Enrique Lamadrid, Steven J.
Loza, Ana María Ochoa, Olga
Nájera-Ramírez, Carolina
Santamaría, *Advisory Committee*

Water Ways: Mid- Atlantic Maritime Communities

Betty J. Belanus, *Curator*
Arlene Reiniger, *Coordinator*
Amy Skillman, *Fieldwork
Coordinator*

The American Folklife
Center/Library of Congress,
Salisbury University's 2003
Summer Folklife Field School:
Karen Amspacher, Harold
Anderson, Lora Bottinelli, Tom
Carroll, Shelly Drummond,
Elaine Eff, John Eilertson,
Susan Charles Groth, Thomas
Hemans, Jill Hemming, James
Lane, Jon Lohman, Connie
Mason, Charlie Petrocci,
Feather Phillips, Michael
Sciarappa, Amy Skillman,
Nancy Solomon, William Stott,
Tom Walker, Meghan Wren,
Fieldworkers

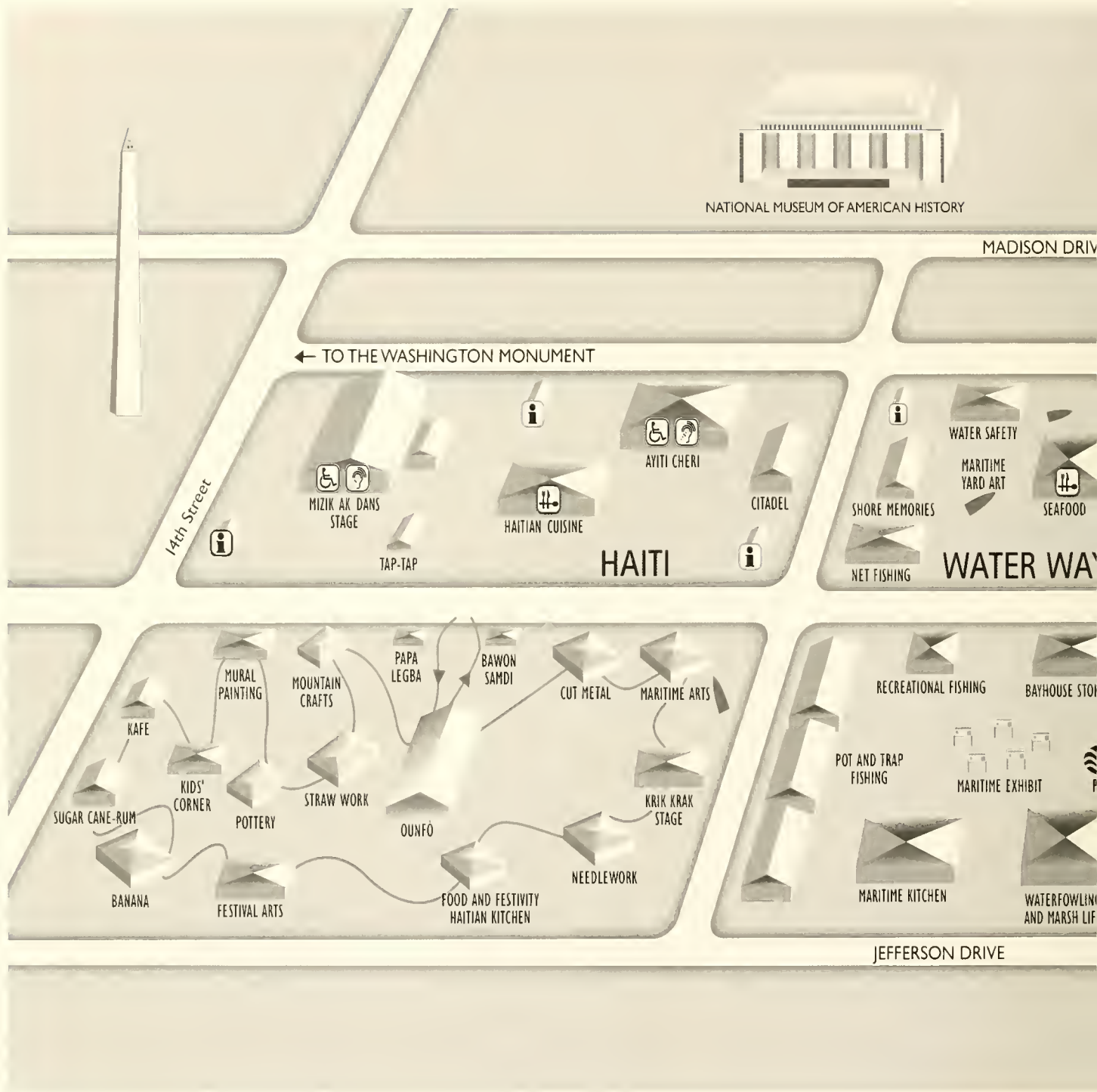
Karen Amspacher, Harold
Anderson, Lora Bottinelli,
Charles Camp, Shelly
Drummond, Elaine Eff,
Susan Charles Groth,

Thomas Hemans, Jill
Hemming, Paula Johnson,
Carrie Kline, James Lane, Jon
Lohman, Tom McHugh,
Connie Mason, Rita
Moonsammy, Pam Morris,
Charlie Petrocci, Amy Skillman,
Nancy Solomon, William Stott,
Rory Turner, Tom Walker,
Meghan Wren, *Presenters*

Gwynneth Anderson,
Mackenzie Banta, Brigid
Barrett, Lauren Bressack,
Kathryn Chisholm, Melissa
Gallagher, Adina Langer,
Bart McGarry, *Interns*

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National Capital Region*
Robert Karotko, *Chief,
Division of Visitor Services*
Sean Kennealy, *Chief of
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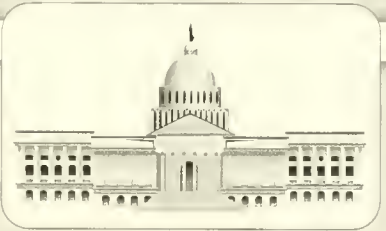
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MARKETPLACE



SMITHSONIAN CASTLE



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Illustration by Miguel Moran

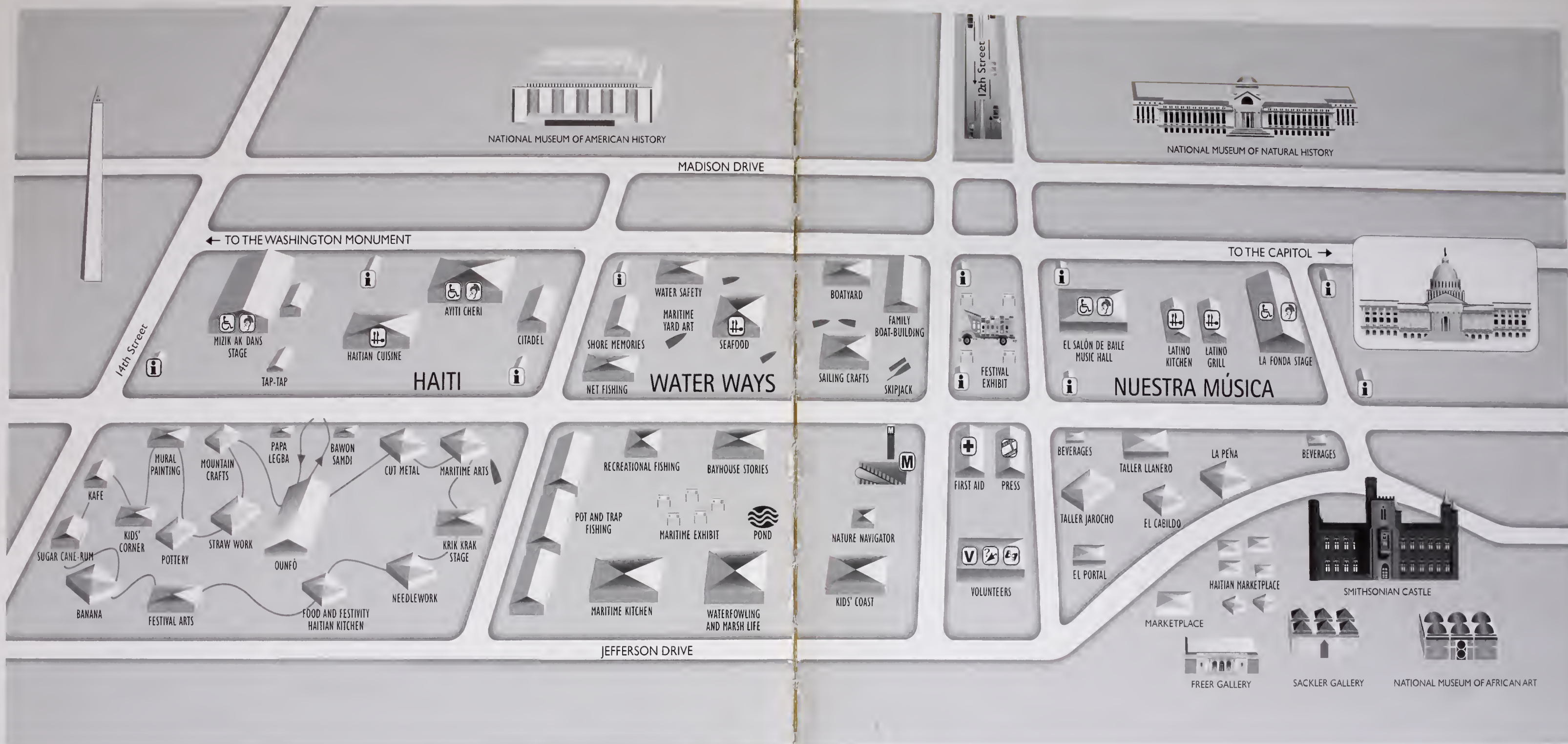
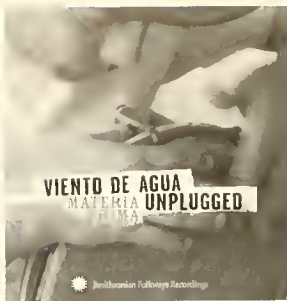


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Continue the celebration of the 38th annual Smithsonian Folklife Festival's music by taking home these featured Maritime, Latino, and Haitian releases!

Classic Maritime Music from Smithsonian Folkways Recordings

More than just sea chanteys, maritime music encompasses an ocean of songs from people who have lived and worked on the water. On board are Folkways' favorite singers—Pete Seeger, Dave Van Ronk and the Foc'sle Singers, Lead Belly, Paul Clayton, and many more. (SFWR 40053)

Viento de Agua Unplugged: Materia Prima

When Tito Matos created the group Viento de Agua ("Wind of Water"), he vowed to keep alive the "streetcorner sound" of the *pleno*, music rooted in the lives of ordinary people. *Viento de Agua Unplugged* plays the stripped-down version of his music—unbridled percussion underscoring the lyrics. (SFWR 40513)

Jibaro Hasta el Hueso: Mountain Music of Puerto Rico by Ecos de Borinquen

The resurgence of cultural and racial pride in the US during the 1960s and 1970s had a parallel in Puerto Rico—so much so that the mere sound of *música jibaro* can provoke cheers. As young singer Karol Aurora De Jesús Reyes says, the music "will make us shine around the world, until the people hear [it] and say, 'Look, that is the music of Puerto Rico.'" (SFWR 40506)

¡Viva el Mariachi!—Nati Cano's Mariachi Los Camperos

Traditionalist and visionary, Nati Cano has been a driving force in the mariachi tradition for more than 40 years. His group Los Camperos have been a fixture around LA, and his longtime collaboration with Linda Ronstadt helped catapult mariachi music to unprecedented national prominence. In this collection, Cano and Los Camperos perform new material with vibrancy and intensity that distinguish them as one of the finest mariachi bands in the world. (SFWR 40459)

Si, Soy Llanero: Joropo Music from the Orinoco Plains of Colombia

From the violence-torn plains of eastern Colombia, the *joropo's* syncopated drive and top-of-the-lungs singing proclaim a cattle-herding mestizo people proud of their homeland. Percussive harp techniques and fast-picking *bandola* guitar rise upon a bedrock rhythm of *cuatro* guitar, bass, and maracas to produce the signature plains sound. Grupo Cimarrón, a mainstay ensemble of *música llanera* (plains music tradition), joins other all-star musicians in the energy, spontaneity, and virtuosity of their music. (SFWR 40515)

Quisqueya en el Hudson: Dominican Music in New York

An exciting, fast-paced journey through music from the Dominican Republic that has made New York City its home. This extraordinary assortment of Dominican styles features the ever-popular merengue, folk-religious singing and drumming, working-class *bachata* dance music, the Dominican offshoot of the Cuban *son*, contemporary fusions, and much more. (SFWR 40495)

La Bamba: Sones Jarocho from Veracruz featuring: José Gutiérrez and Los Hermanos Ochoa

Jarocho describes the people and culture of the southern coastal plain of Veracruz, home for more than two centuries to one of Mexico's most exciting musical traditions. José Gutiérrez, Felipe Ochoa, and Marcos Ochoa, raised on the *ranchos* of Veracruz's interior, are accomplished ambassadors of the modern-day *son jarocho* tradition. They play complex, hard-driving rhythms on the Veracruz harp and on guitars called *jorono* and *requinto*, and sing melodies brimming with wit and regional pride. (SFWR 40405)

Puerto Rico in Washington: Marcial Reyes y sus Pleneros and Cuerdas de Borinquen

Spontaneous and powerfully resonant, this live recording at the 1989 Festival of American Folklife of Marcial Reyes y sus Pleneros and Cuerdas de Borinquen captures the energy and creative genius of these masters as they draw the audience into their musical traditions of *bombo*, *pleno*, and *jibaro*. (SFWR 40460)

Rhythms of Rapture: Sacred Musics of Haitian Vodou

Explore the recent innovations and traditional roots of this potent music. Included are well-known artists such as Boukman Experyans, RaRa Machine, Boukan Ginen, and RAM, as well as more traditional recordings made in Haiti, including some from Vodou ceremonies. (SFWR 40464)

Caribbean Revels: Haitian Rara and Dominican Gaga

The week before Easter, roads over Haiti swell with revelers, dancers, singers, and percussionists, traveling from Vodou temples to their villages. *Rara* and *gaga* are wildly festive sounds, featuring unusual percussion and wind instruments, and often bawdy lyrics. Remastered recordings from the streets, plazas, and cemeteries of Haiti and the Dominican Republic. (SFWR 40402)



Smithsonian Folkways Recordings

connecting people through music

